REQUIEM

CHAPTER I

GENERAL STRUCTURAL ANALYSIS

The Requiem, for mixed chorus (4 and 8 parts), two brass quartets (2 trumpets, horn and trombone each), timpani (4) and organ, is divided into four sections or movements:

I. Introit & Kyrie

II. Sanctus

III. Pie Jesu

IV. "Take Thou Comfort"

The principal feature of the Requiem is the cyclic treatment of the two main themes. These will be referred to as the "Introit" theme and the "Kyrie" theme, in that these are the sections in which they first appear, respectively.

I. Introit & Kyrie

The work opens with the "Introit" theme stated in the first eight measures by one unaccompanied bass voice. The two distinctive features of this theme are found in a sequence (comprising its first part) and in a melodic figure found in the fifth measure. Two climaxes are reached, associated with the words "et lux perpetua," and the section, ending with a brief codetta, leads to the Kyrie. Although the form of the section is free, a general outline of the five-part song is effected. The Kyrie, beginning at measure 56, is marked by a sudden change in dynamics and

tempo. A fanfare-like passage for brass and men's voices introduces the "Kyrie theme," characterized by the interval of the fifth moving to and from a minor third, and a succession of parallel fifths. The following section, "Christe Eleison," is built on a canonic version of the "Introit" theme, and is followed by a return of the "Kyrie" theme. A transition based on the first part of the "Introit" theme in augmentation leads to a return of the material of the Introit, and the movement ends with the "Introit" theme as it appeared at the beginning. The general structure of the movement is a three-part song, with the first part in five sections, the second in three and the third in two.

II. Sanctus

The Sanctus consists of a brief introduction, a free fugue with several interludes and an extended coda. The most important cyclic derivations of the "Introit" theme are found in this movement. The fugal exposition is built on an altered diminution of the "Introit" theme. The several episodes present new or remotely derived material as a contrast to the continuous treatment of the altered "Introit" theme. The Benedictus appears in an interlude for a cappella choir culminating in a progression which will form the basis of the third movement, and is followed by a fugal exposition in stretto. A variant of the "Kyrie" theme leads to a transition preceding the coda. The coda is based on a new theme and a

variation of the "Kyrie" theme, and ends with a varied repetition of the opening measures of the movement.

III. Pie Jesu

The third section of the Requiem is, properly speaking, the slow movement. In character it is different from the other movements in that it is not based on a theme as such but on a vertical sonority derived from the "Kyrie" theme, and consists of an alternation between a major-seventh chord and a minor triad. The section calls for eight-part chorus, organ and soprano solo. In general, the form is that of a free sonata movement, if the derived sonority from the "Kyrie" theme and the "Introit" theme are considered to be first and second groups, and the section between measures 26-60 the development.

IV. "Take Thou Comfort"

The final movement is more free than any of the previous movements and might be described as a fantasy with prologue. Although contrasting with the preceding sections, material from the "Introit" and "Kyrie" themes is in evidence most of the time. Regarding cyclic treatment of thematic material, the prologue is built on the "Kyrie" theme, the first section on the "Introit" theme and the second section on both themes with the "Kyrie" theme predominating. At this point the "Kyrie" theme has been completely transformed from its original form.

CHAPTER II

THE TEXT: COMMENTS ON ITS SPECIAL FEATURES

The text elected for the Requiem falls into two portions--that used for the first three movements and that used for the final movement. The first portion has been extracted from the Roman Catholic Liturgy and is sung in Latin, and the second portion, sung in English, is taken from a contemporary source.

I. Introit & Kyrie

Latin	English
Requiem aeternam, Dona eis Domine, Et lux perpetua, Luceat, luceat eis.	Eternal rest grant unto them, O Lord, And let perpetual light shine upon them.
Te decet hymnus, Deus in Sion, Et tibi redde tur votum in Jerusalem, Exaudi orationem ad te omnis caro Veniet, omnis caro veniet.	Thou, O God, are praised in Sion, and Unto thee shall the vow be performed In Jerusalem. Thou that hearest the prayer, Unto thee shall all flesh come.
Kyrie eleison. Christi eleison. Kyrie eleison.	Lord have mercy. Christ have mercy. Lord have mercy.

II. Sanctus

Sanctus, sanctus, sanctus! Dominus Deus, Deus Sabaoth.	Holy, holy, holy! Lord God of Hosts.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis!	Heaven and earth are filled with thy glory. Hosanna in the highest!

Latin	English
Benedictus, qui venit in nomine Domine. Hosanna in excelsis.	Blessed is he that comes in the name of the Lord. Hosanna in the highest.

III. Pie Jesu

Pie Jesu Domine. Dona eis requiem. Dona eis requiem. Sempiternam requiem.	Blessed Jesus, Lord. Grant them eternal rest. Grant them eternal rest. Eternal (perpetual, continual) rest.

IV. "Take Thou Comfort"

Blessed are they that hear the words of this prophecy! And blessed is he that readeth, for the time is at hand. For it hath been said of old that hitherto ye have not been with meat but yet with milk, for ye were not able to bear it.

Yet the time is at hand when some and even many may now bear it and be fed with meat! Take thou comfort, for the anguish of the loss of our gods makes way for the coming of GOD!

For god has not been and is not! But the time has come when we may strive in love to bring forth the fruit of our hearts.

Know ye not that the strength for the creation of the Lord must come from those who are pure in heart? No man will let another look within his own heart unless he can first accept and love himself. He who is guilty and impure of heart fears the eyes of all men, and even his own. But blessed are the pure in heart, for they may see the kingdom of GOD! For the kingdom of God may come forth from the loving union of man with man.

Out of the accepting love of others may be born a new faculty for all mankind, that men may know directly the hearts and minds of their fellow men . . . not by words, or signs, or gestures, but even from mind to mind and from heart to heart, shall we know freely one the other! And from the loving counsels of the spirit which is Man, and in loving union with all other life holding spiritual counsels in the cosmos, shall be born a New Being transcending each mind, and yet joined with each mind and heart.

Know ye not that ye are the temple of God? And that the spirit of God dwelleth in you? For the spirit of God is what Man hath prepared for the God that is at last to be with us. For He hath no body but thine own, no hands but thy hands, and thine are the eyes with which he hath in compassion to look out upon our world.

Such, dearly beloved, is the vision I give unto thee. Nor is it a vision without hope. From the depths of devout meditation and the diligent practice of the virtue of compassion, all these things may come to pass in the fullness of time. And out of the anguish of desperation and doubts of man, may be born a loving peace and a tranquility of spirit which is the Spirit of God. This is the salvation of man, attainable by man in sincere and heartfelt quest for the wisdom of redemptive love. For then, and for the first time in all time, shall God answer unto man, and man shall freely respond to God, each to each. And out of love in God shall the cosmos be transformed beyond our conception. For even as man's mind transcended the old laws of nature and transformed the face of the earth, so verily shall God's mind transform the entire workings of the universe. And the laws of matter shall be transcended by the laws of Spirit, and the cosmos will move in understanding and in love, growing in strength and in purpose, forever!

And so, in the end is the Word, and the Word is with God, and the Word is God. The same is, in the end, with God.

The term "Requiem" has been applied to this non-liturgical work in that it was written in memory of the writer's grandfather, who died during its composition. As the intent of the piece is to express those human concepts and values which transcend mediaeval ideas associated with the usual Mass for the Dead, two of the standard requiem movements have been omitted ("Dies Irae" and "Libera Me"), and the final movement in English has been included.

The text for the last movement is extracted from the concluding chapter of a devotional-scientific paper, "The New Genesis," by Carlton Berenda. Having been acquainted

with the background of this paper, the writer has been impressed by its value as a significant contribution to contemporary theological and humanist thought, and is convinced that its incorporation into an essentially religious composition is in keeping with its devotional nature. The text is in the form of a prophecy concerning the possible future of mankind struggling consciously to evolve a new and finer world order than has now been achieved. The Requiem thus becomes a work which on the one hand recalls the memory of the passing of one man, and on the other hand speaks of the possible coming of a world produced by the labor of all men, a world in which death may be transcended by a new vision of continuing life.

CHAPTER III

NOTE ON PERFORMANCE

The eight brass instruments are divided into two choirs of two trumpets, horn and trombone each. They should be placed near to each other, but with a space between them so that the antiphonal sections can be realized. As the character of the music is not wholly antiphonal, it is not necessary that they be placed at opposite ends of the stage. The choir should contain at least fifty voices. The few passages for solo bass and soprano should be sung by specified singers from within the choir rather than before it.

I.

Introit and Kyrie

R. Hurst

Rather Slowly

Chorus

Soprano

Alto

Tenor

Bass

1 solo Bass

P

Re — qui - em — Re — qui - em — Re - qui - em — ae - ter -

5

Brass Choir

2 Trumpets in Bb

1 Horn in F

1 Trombone

Rather Slowly

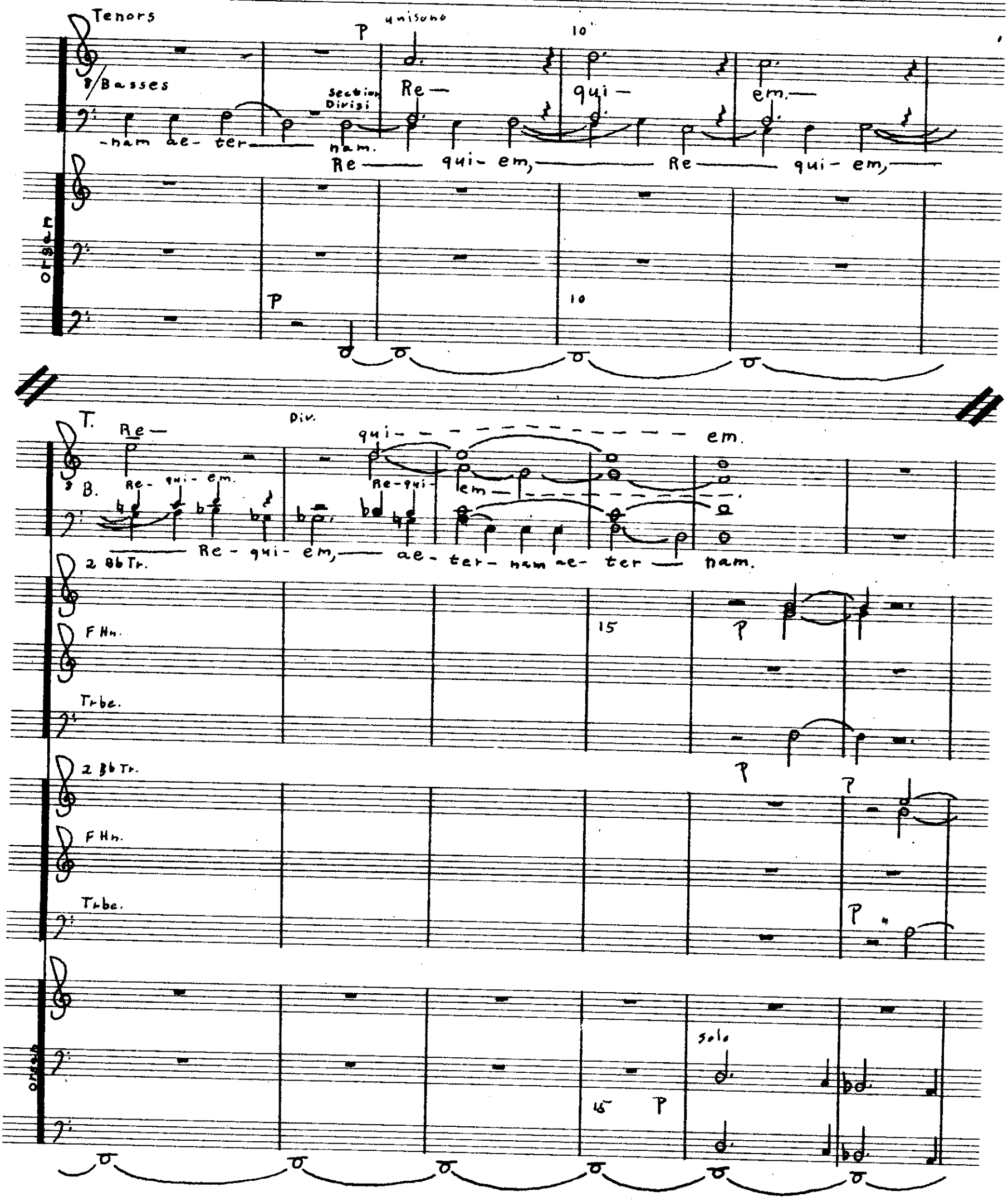
Timpani

C - D♭ - D♮ - F

Organ

Rather Slowly

5


Tenors
unisono
P
10
8/Basses
Section Divisi
Re— qui— em.—
-nam ae- ter— nam.
Re— qui- em,— Re— qui- em,—
Organ
P
10
T.
Re— qui- em.
Div.
B.
Re- qui- em.
Re-qui- em—
Re- qui- em,— ae- ter- nam ae- ter— nam.
2 Bb Tr.
F Hn.
15
P
Trbe.
2 Bb Tr.
P
F Hn.
P
Trbe.
P
Organ
Solo
15
P

Poco Meno
Mosso

20

mP

Re-qui-em ae-

mP

Re-qui-em ae-

mf

P

mf

mf

Poco Meno
Mosso

mf

mf

Poco Meno
Mosso

20

P

Poco Piu Mosso

25

ter- nam Do- na e- is do- na e- is e- is Do- mi- ne — o

ter- nam Do- na e- is do- na e- is e- is Do- mi- ne — o

mf

mf

Poco Piu Mosso

mf

mf

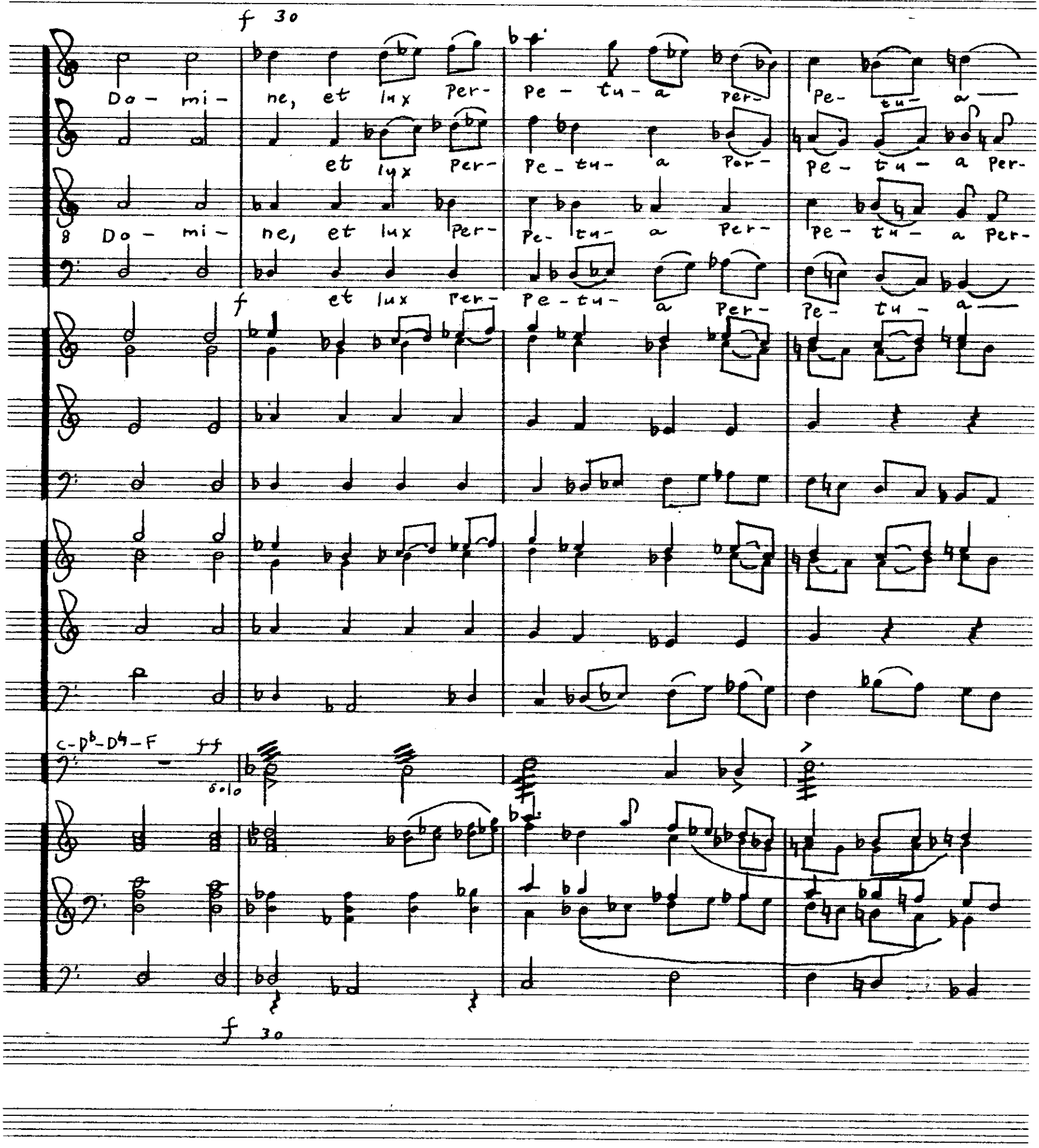
Timpani

Poco Piu Mosso

Solo f

f

25


f 30
Do - mi - ne, et lux per- pe - tu - a per- pe- tu- a
et lux per- pe - tu- a per- pe - tu - a per-
Do - mi - ne, et lux per- pe- tu- a per- pe - tu - a per-
f et lux per- pe - tu- a per- pe- tu - a
C-D♭-D♮-F
ff
Solo
f 30

35

mf

Pe- ta- a. Re - qui- em Re — qui- em Re-qui-em

8 Pe- ta- a. Re - qui- em Re — qui- em Re-qui-em

mf

Sfz dim. Poco a Poco mP

mf

mf

40

ae-ter- nam ae-ter- nam. et lux et lux Per- Pe-tu-a-

ae-ter- nam ae-ter- nam. et lux et lux Per- Pe-tu-a-

ae-ter- nam ae-ter- nam. et lux et lux Per- Pe-tu-

lux Per-Petu-a Per

f

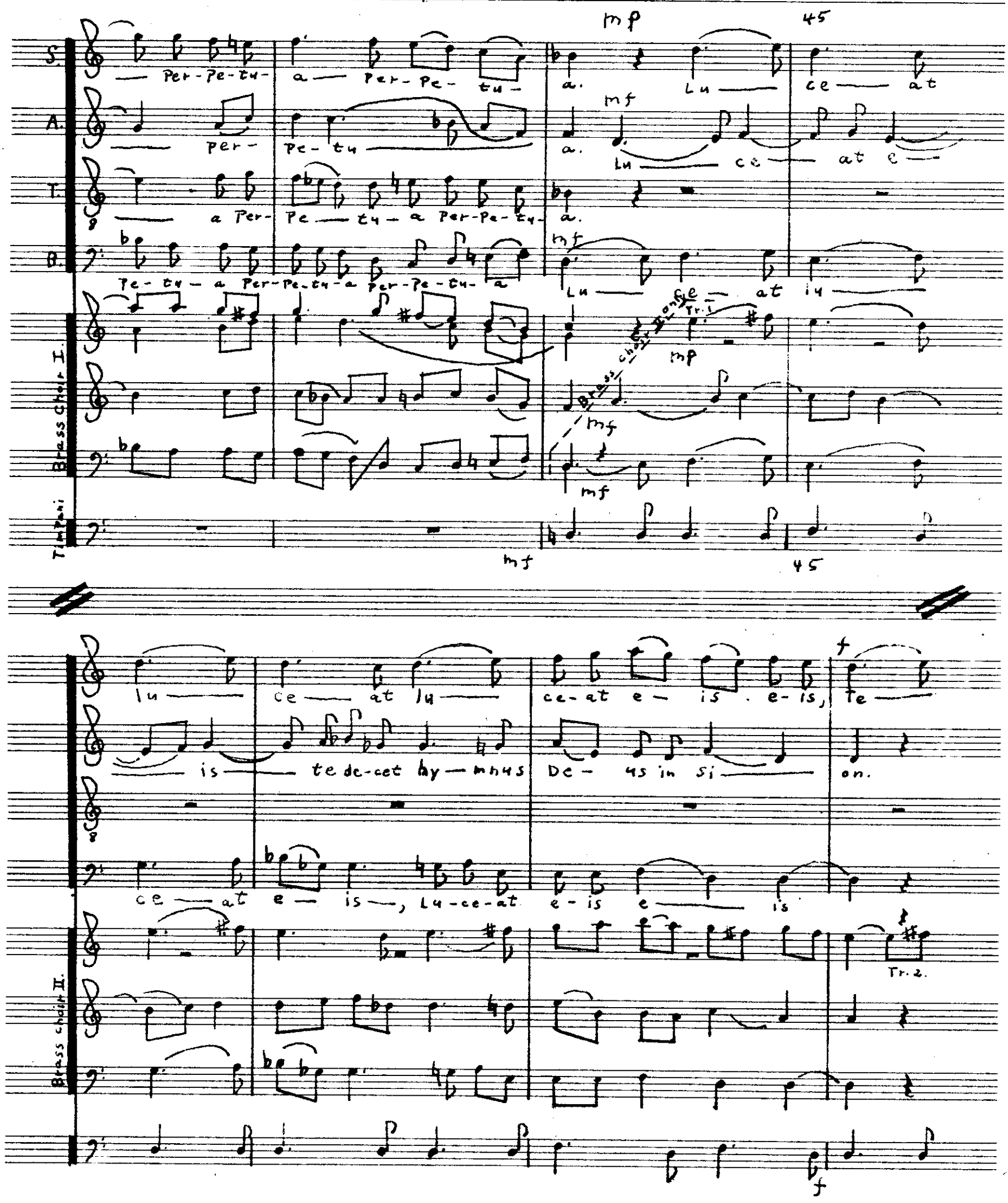
f

f

Muta cto A

cresc. molto Sfz

40


S.
A.
T.
B.
Brass Choir I.
Timpani
Brass choir II.
mp
mf
45
Per-pe-tu- a Per-pe- tu- a. Lu ce at
per- pe-tu a. Lu ce at e
a Per- Pe tu- a Per-Pe-tu- a.
Pe-tu- a Per-Pe-tu-a per-Pe-tu- a Lu ce at lu
Tr. 1
Brass choir II only
lu ce at lu ce-at e- is e-is, Te
is te de-cet hy-mnus De- us in Si on.
ce at e- is, Lu-ce-at e-is e is
Tr. 2.

50

de — cet hy-mnus De-us in si — on et ti-bi red-di tur —

et ti-bi red--di tur vo — tum in Je-ru-sa-lem, ex-au-

ex — au — di ra — ti-o — nem

f ex — au — di o — ra-ti-o-nem

1.

f

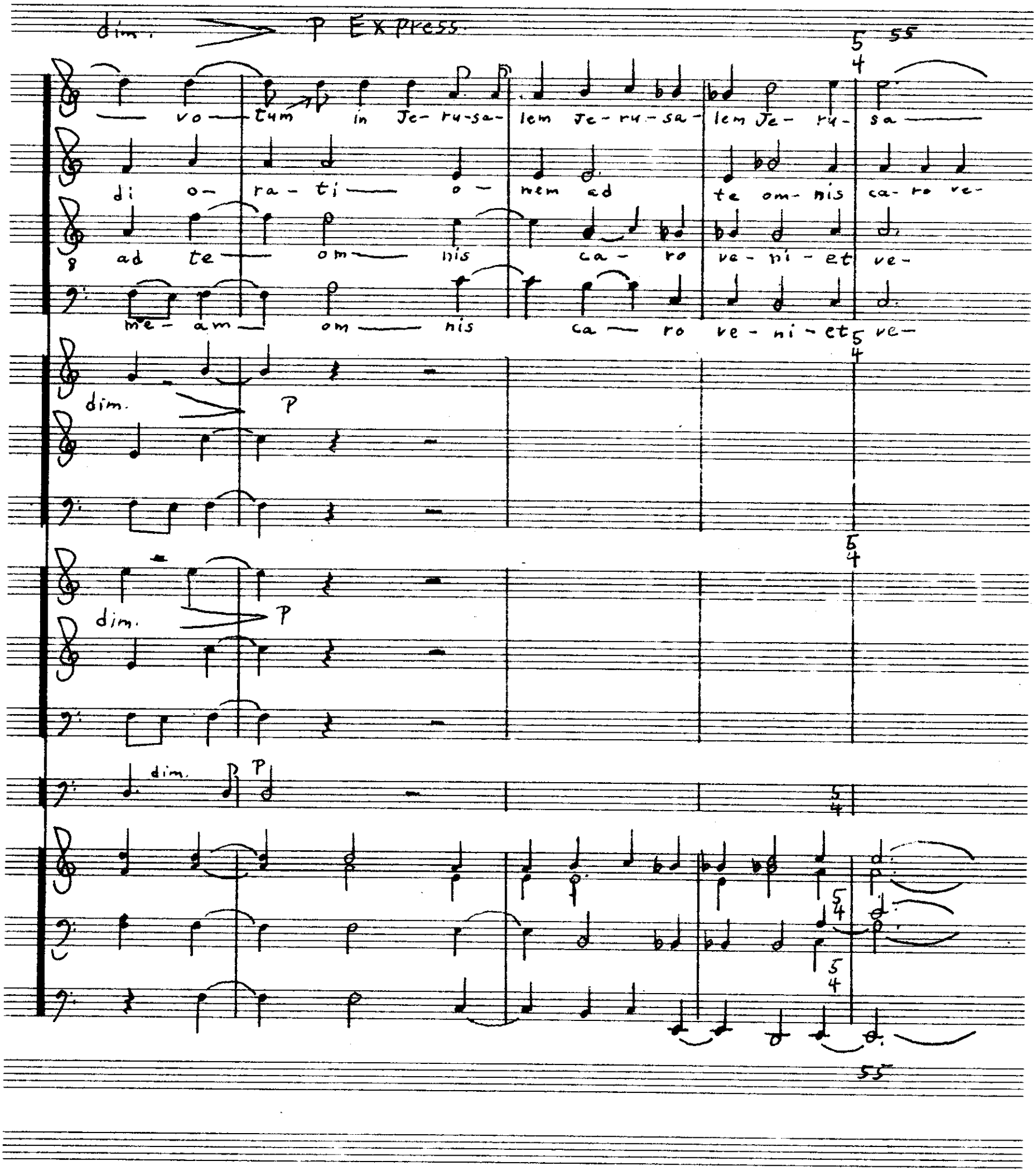
f

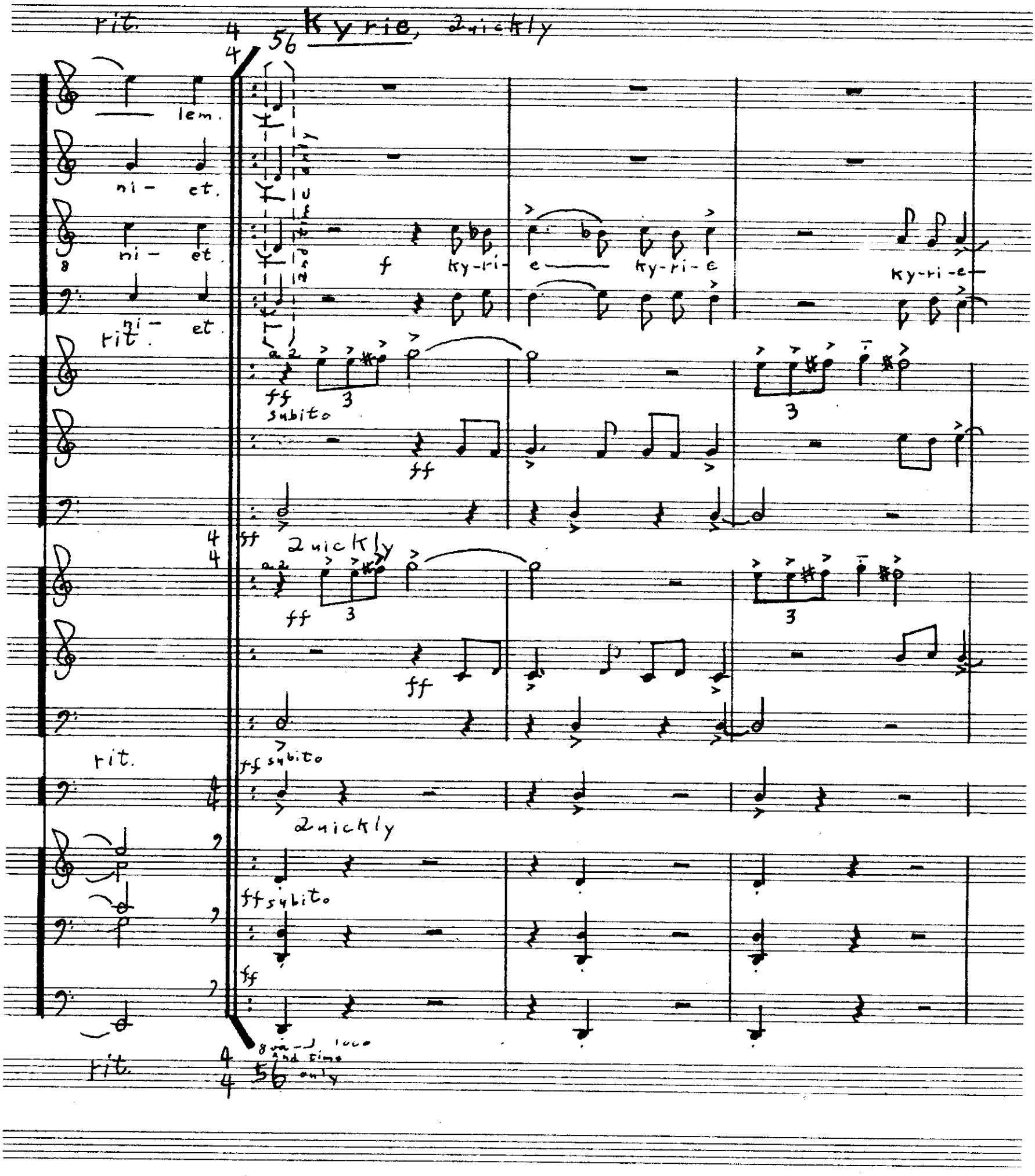
f

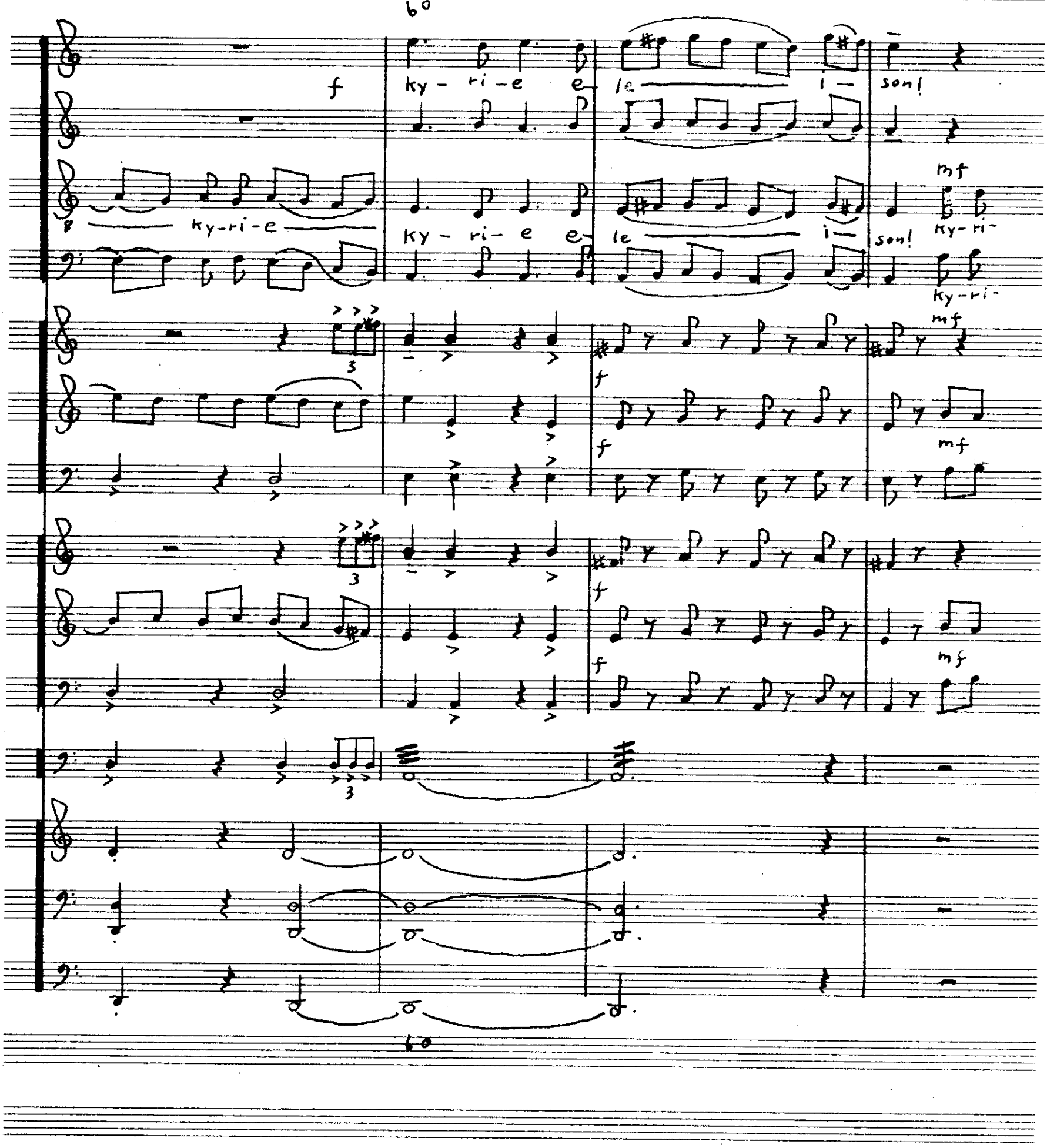
f

p

p


dim. P Express
vo — tum in Je- ru-sa- lem Je- ru-sa- lem Je- ru- sa —
di o- ra- ti — o — nem ad te om- nis ca- ro ve-
ad te — om — nis ca- ro ve- ni- et ve-
me- am — om — nis ca — ro ve- ni- et ve-
dim. P
dim. P
dim. P
55


rit.
Kyrie, Quickly
lem.
ni- et.
ni- et.
ni- et.
rit.
f
ky-ri- e
ky-ri-e
ky-ri-e
a 2
ff
subito
ff
Quickly
a 2
ff
ff
rit.
ff subito
Quickly
ff subito
ff
rit.
8va and loco
and time
only


60
f
ky - ri - e e - le i - son!
ky-ri-e
ky - ri - e e - le i - son!
mf
ky-ri-
ky-ri-
mf
f
mf
f
mf
60

65

mf Ky-ri- e e-le-i-

e — e- le-i-son — Ky-ri- e Ky-ri-e

e e-le-i- son Ky-ri-e — e-le-i-son

lonly

I

lonly

II

Muta Db to Eq

65

cresc. f

son —— ky - ri - e e - le —— i - son! ky - ri - e

son e - le - i - son, ky - ri - e e - le - i - son e - le - i - son! ky - ri - e

ky - ri - e ky - ri - e e - e - le -

ky — ri — e e

sfz sfz sfz

cresc. f

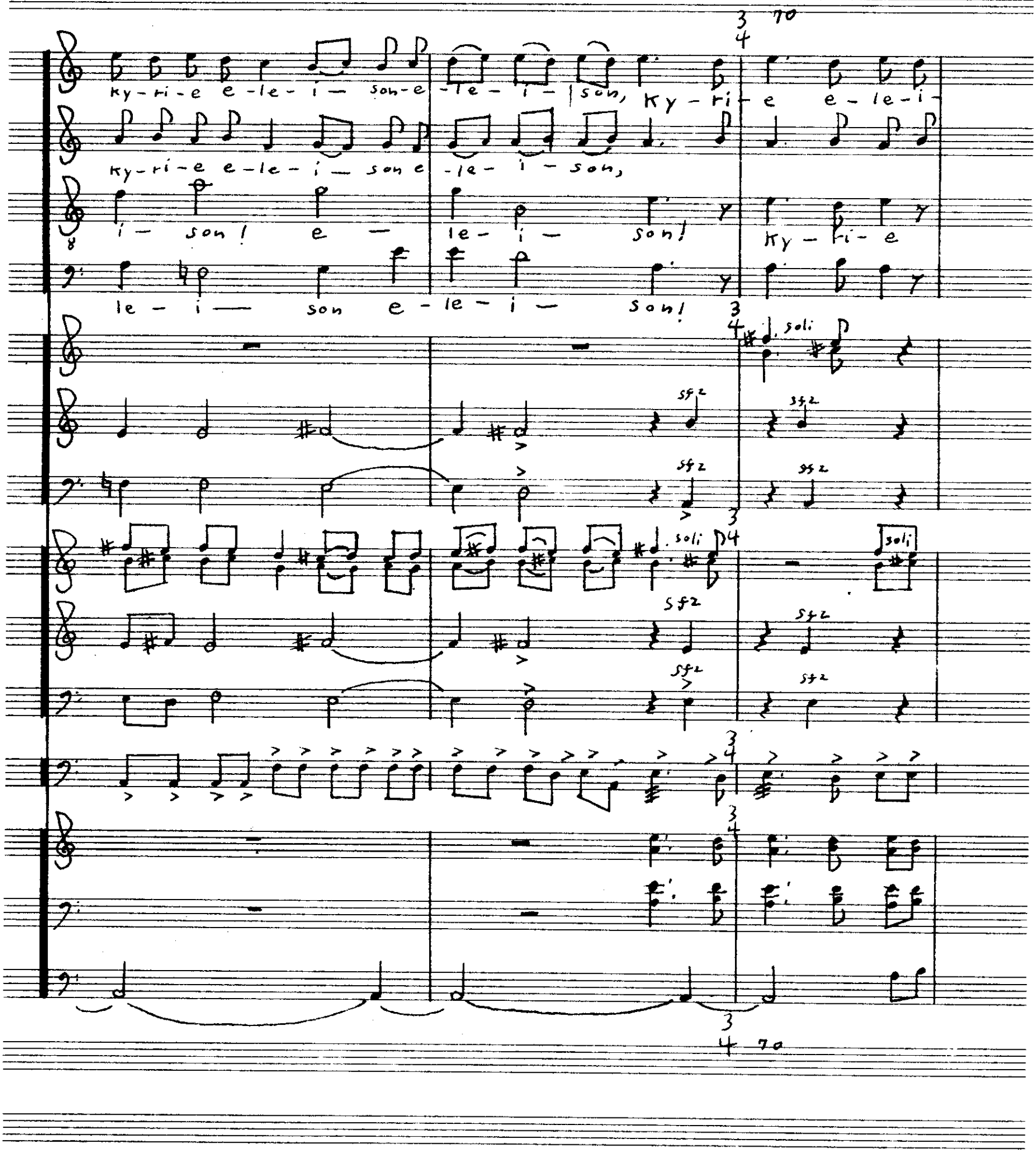
Solo

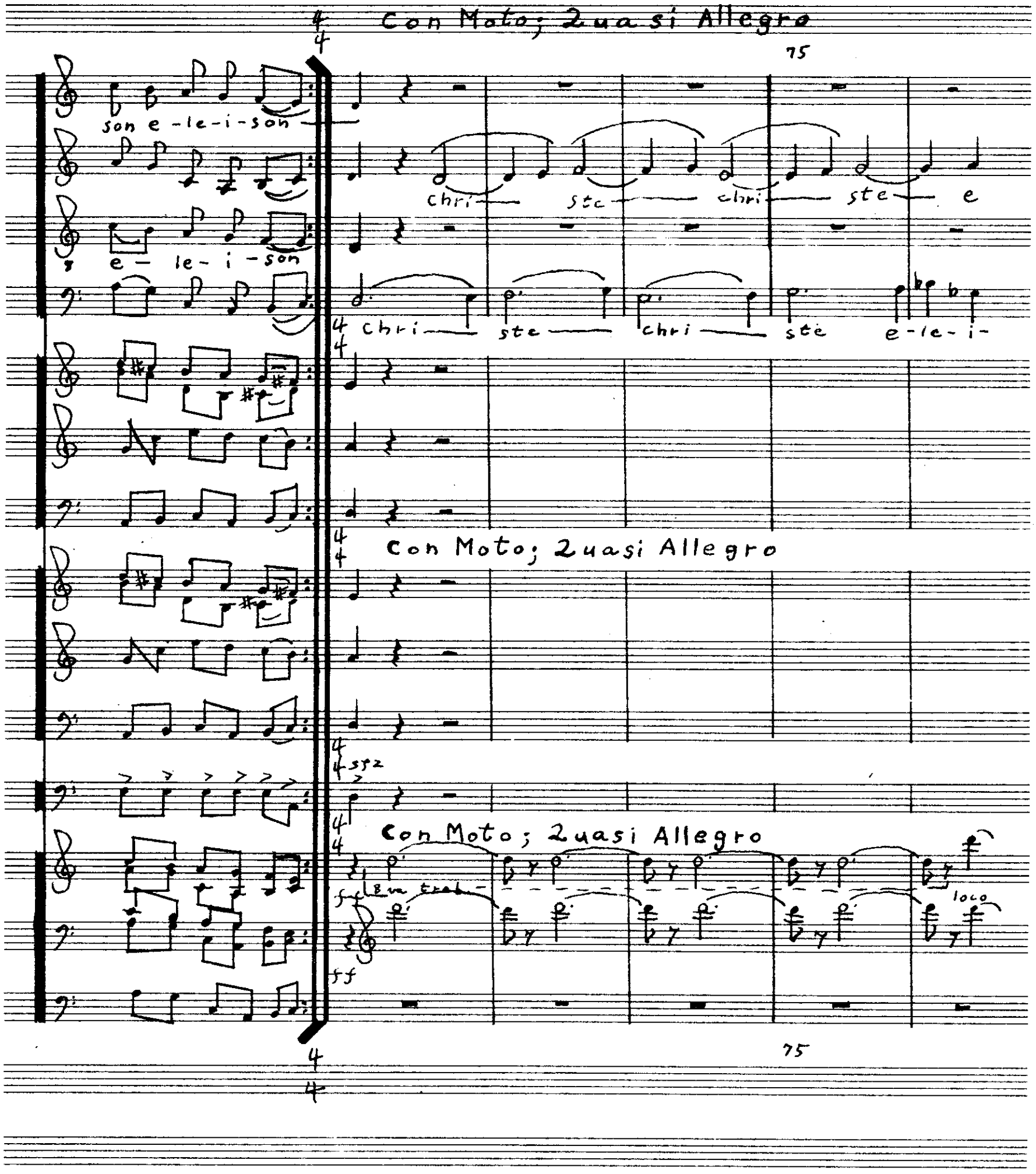
f

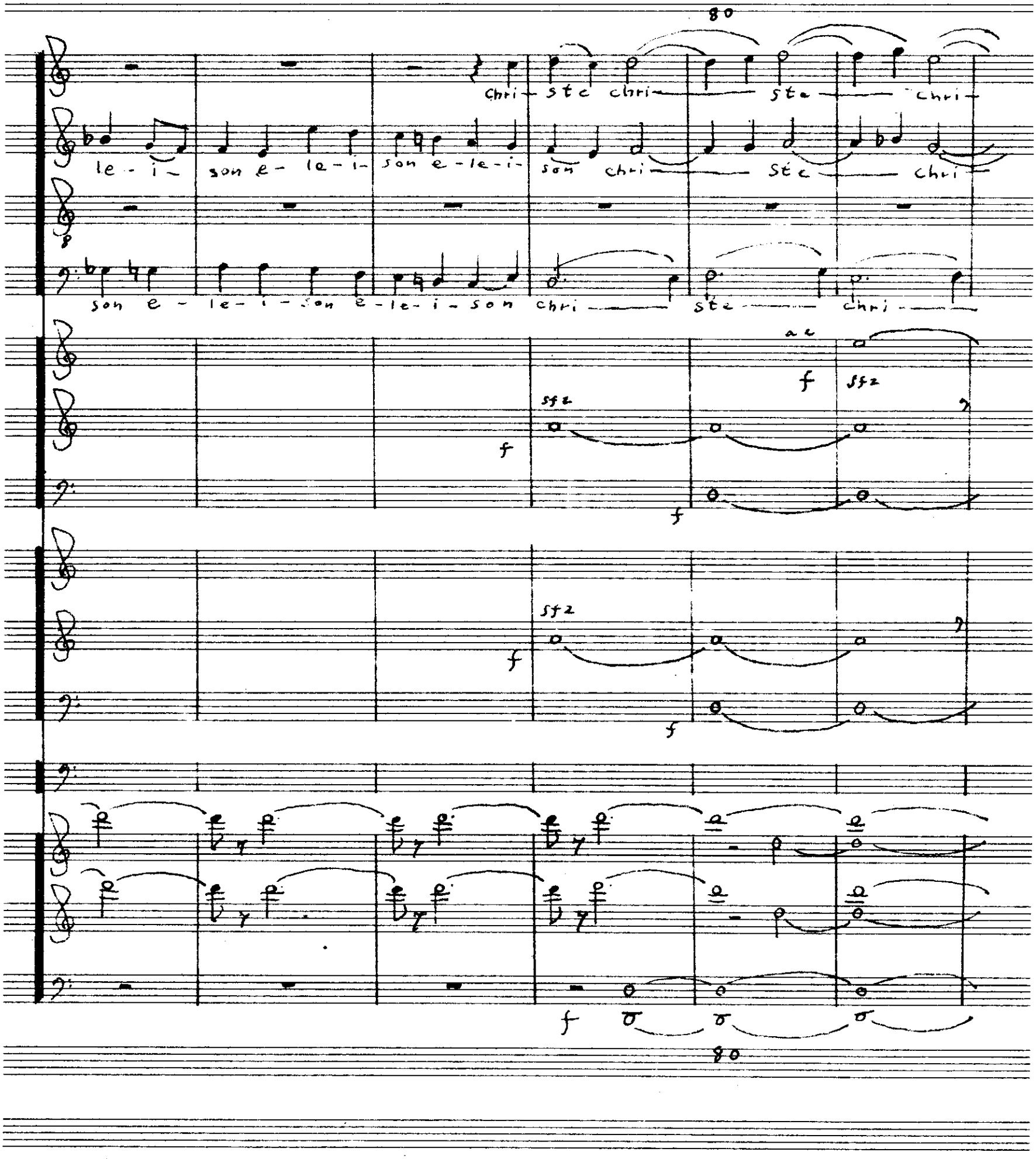
(5/4)

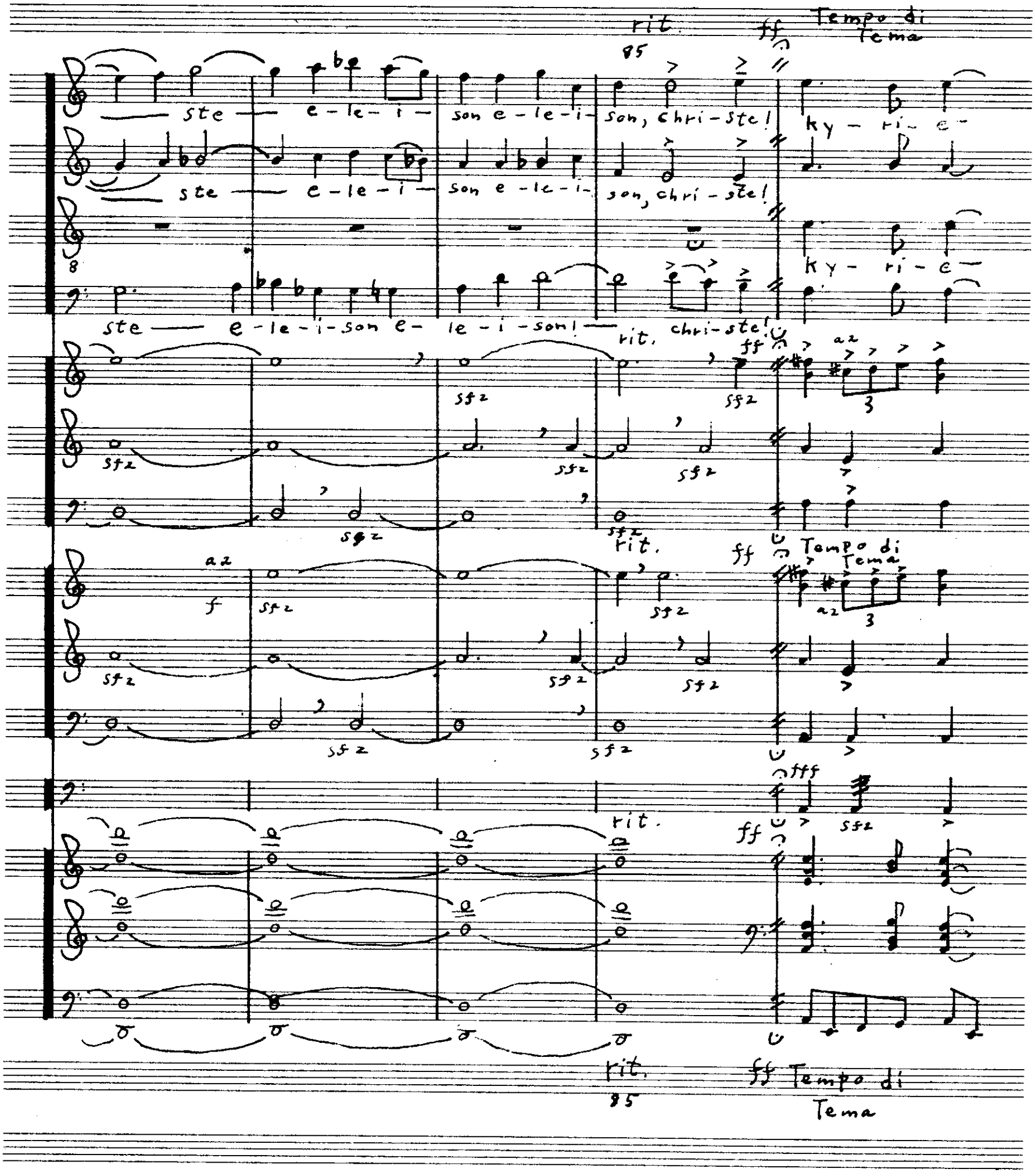
(5/4)

f


ky-ri-e e-le-i-son-e-le-i-son, ky-ri-e e-le-i-
ky-ri-e e-le-i-son e-le-i-son,
i-son! e-le-i-son! ky-ri-e
le-i-son e-le-i-son!
soli
sfz
soli
soli
sfz


Con Moto; Quasi Allegro
75
son e-le-i-son
chri- ste- chri- ste- e
e- le- i- son
chri- ste- chri- ste e-le-i-
Con Moto; Quasi Allegro
sfz
Con Moto; Quasi Allegro
ff
8va trab.
loco
ff
75


80
chri - ste chri - ste - chri -
le - i - son e - le - i - son e - le - i - son chri - ste - chri
son e - le - i - son e - le - i - son chri - ste - chri -
a 2
f
sfz
f
f
sfz
f
f
f
80


rit.
85
ff
Tempo di Tema
ste — e-le-i-son e-le-i-son, chri-ste!
ky-ri-e-
ste — e-le-i-son e-le-i-son, chri-ste!
ky-ri-e-
ste — e-le-i-son e-le-i-son! — chri-ste!
rit.
ff
a2
sfz
f
fff
rit.
ff
Tempo di Tema
rit.
85
ff Tempo di Tema

Maestoso,
Molto Meno Mosso

90

— e- le- i-son Ky-ri-e e-le-i-son!

— e- le- i-son Ky-ri-e e-le-i-son!

Maestoso, Molto
Meno Mosso

tfff

Sf z Sf z Sf z

Maestoso, Molto
Meno Mosso

Molto
E-L
F-G

fff

fff

90

Tempo di Tema original

95

P

Re - gui -

P

P

Re - gui -

P

ff

dim.

P

Tempo di Tema original

ff

dim.

P

ff

dim

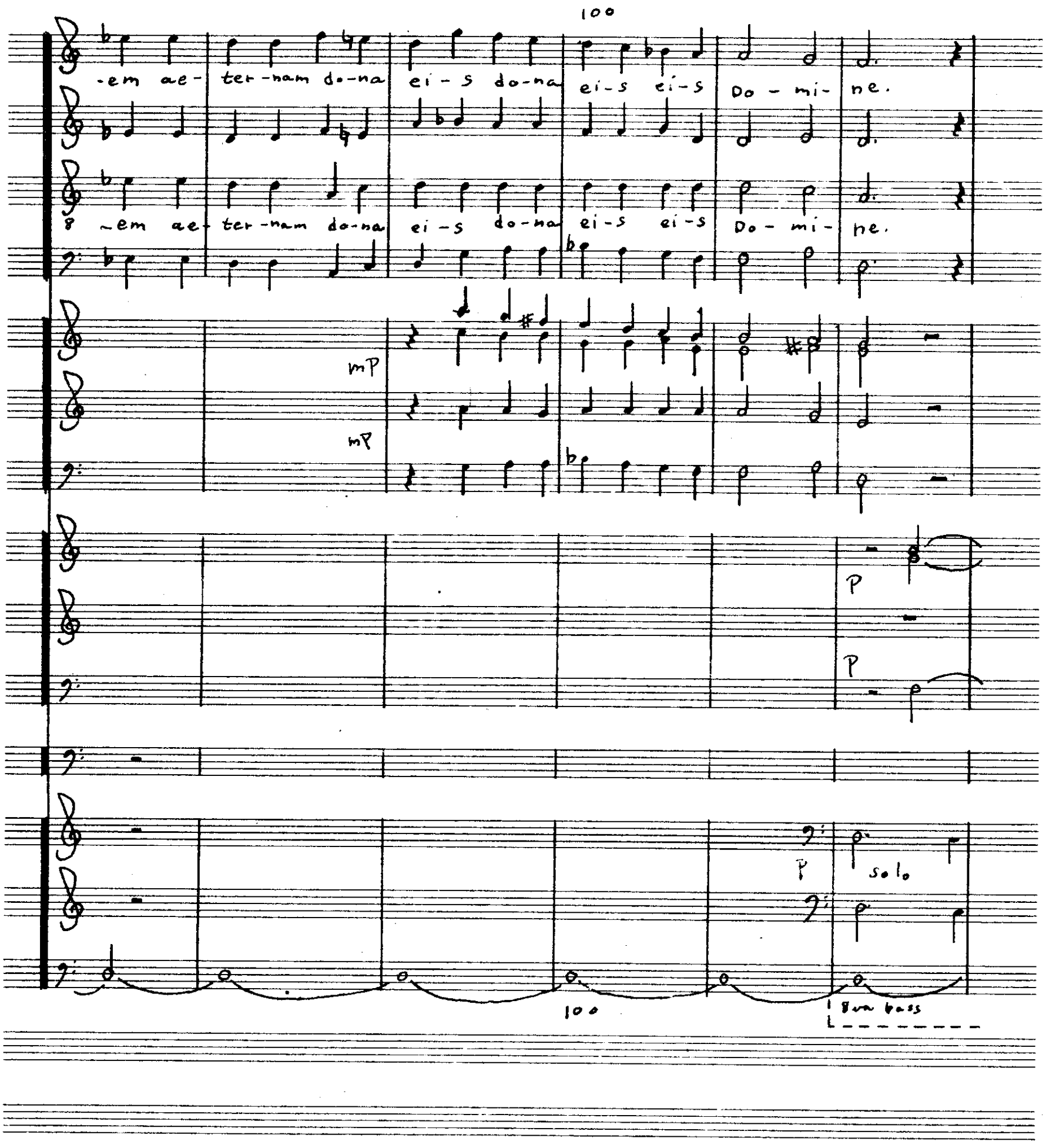
L 8va bass JP

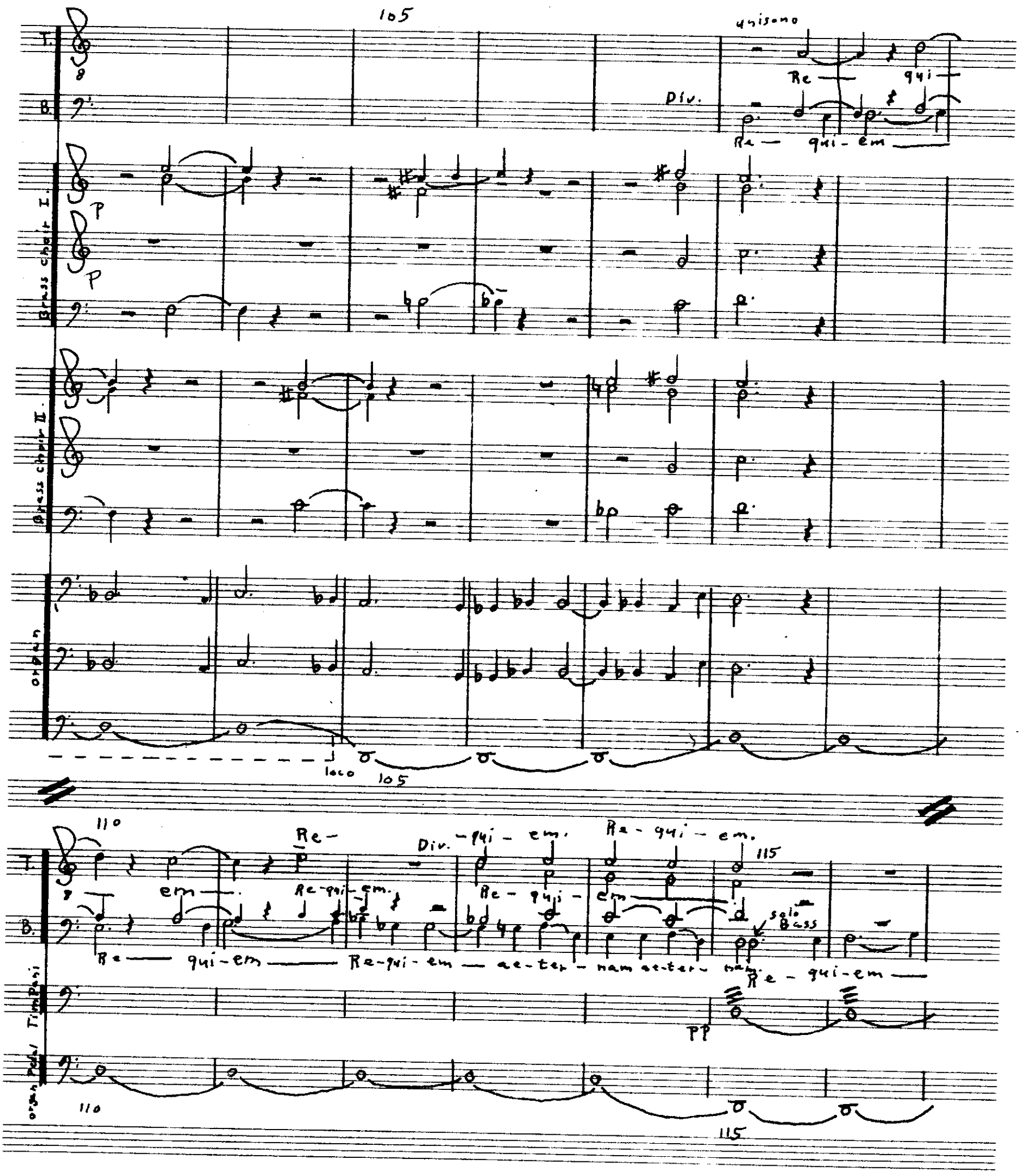
Tempo di Tema original

mP

P

95


100
-em ae- ter-nam do-na ei-s do-na ei-s ei-s Do-mi-ne.
8 -em ae- ter-nam do-na ei-s do-na ei-s ei-s Do-mi-ne.
mp
mp
p
p
p
solo
100
8va bass


105
unisono
T.
B.
Div.
Re — qui —
Re — qui - em
Brass chair I.
Brass chair II.
Organ
loco
105
110
Re -
Div. - qui - em.
Re - qui - em.
115
em —
Re-qui-em.
Re - qui - em
solo Bass
Re — qui-em — Re-qui-em — ae-ter-nam ae-ter-nam.
Re - qui-em —
Timpani
PP
Organ Pedal
110
115

Slowly

pp

120

Re - qui - em —.

Re - qui - em —.

Re - qui - em —.

Re - qui - em —.

Re — qui - em —

Re — qui - em —

morendo

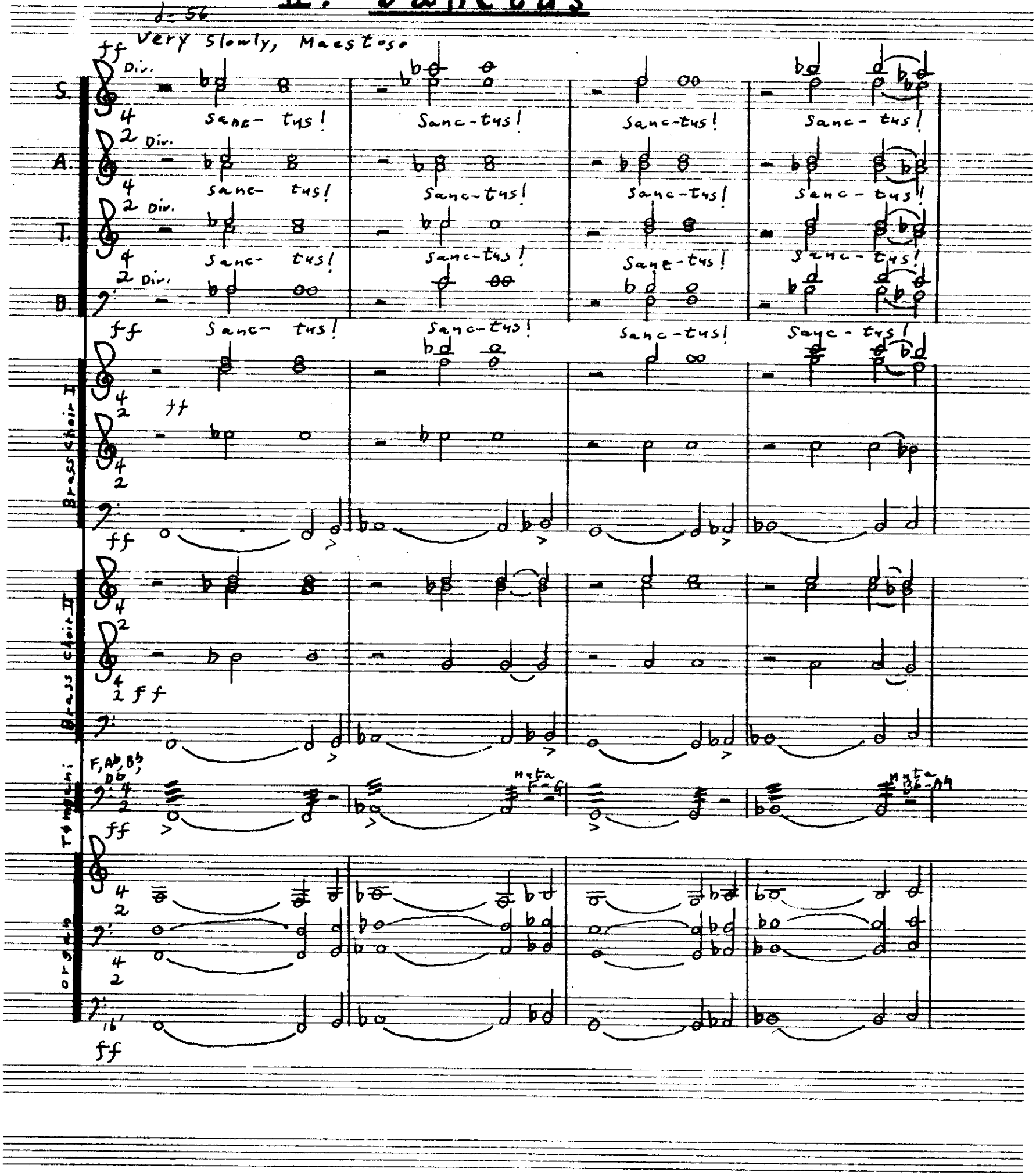
p

p

Slowly

120

II. Sanctus


♩= 56
Very Slowly, Maestoso
ff
Div.
S.
A.
T.
B.
Sanc- tus!
Sanc-tus!
Brass Choir I
Brass Choir II
Tompani
F, A♭, B♭, D♭
Muta F-G
Muta B♭-A♮
Organ
16'

Alla Fuga, Tempo Guisto

5

Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus!

Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus, Sanc-tus!

Sanc-tus, Sanc-tus, Sanc-tus

f

Alla Fuga, Tempo Guisto

f

Muta D♭-D♮, G-F

Senza organ to "Hosanna"

5

10

S. f Sanc- tus

A.

T. Sanc-tus Sanc-tus Do-mi-nus De— us Do-mi-nus Do-mi-nus De-

B.

Trpts. 1st choir a2 f

Trpts. 2nd choir

Hns. (a2)

Trbs.

10

15

S. Sanc-tus Sanc-tus Sanctus Do-mi- nus De- us Do-mi- nus!

A. f Sanc- tus Sanc-

T. -us Do- mi- nus De— us! De— us

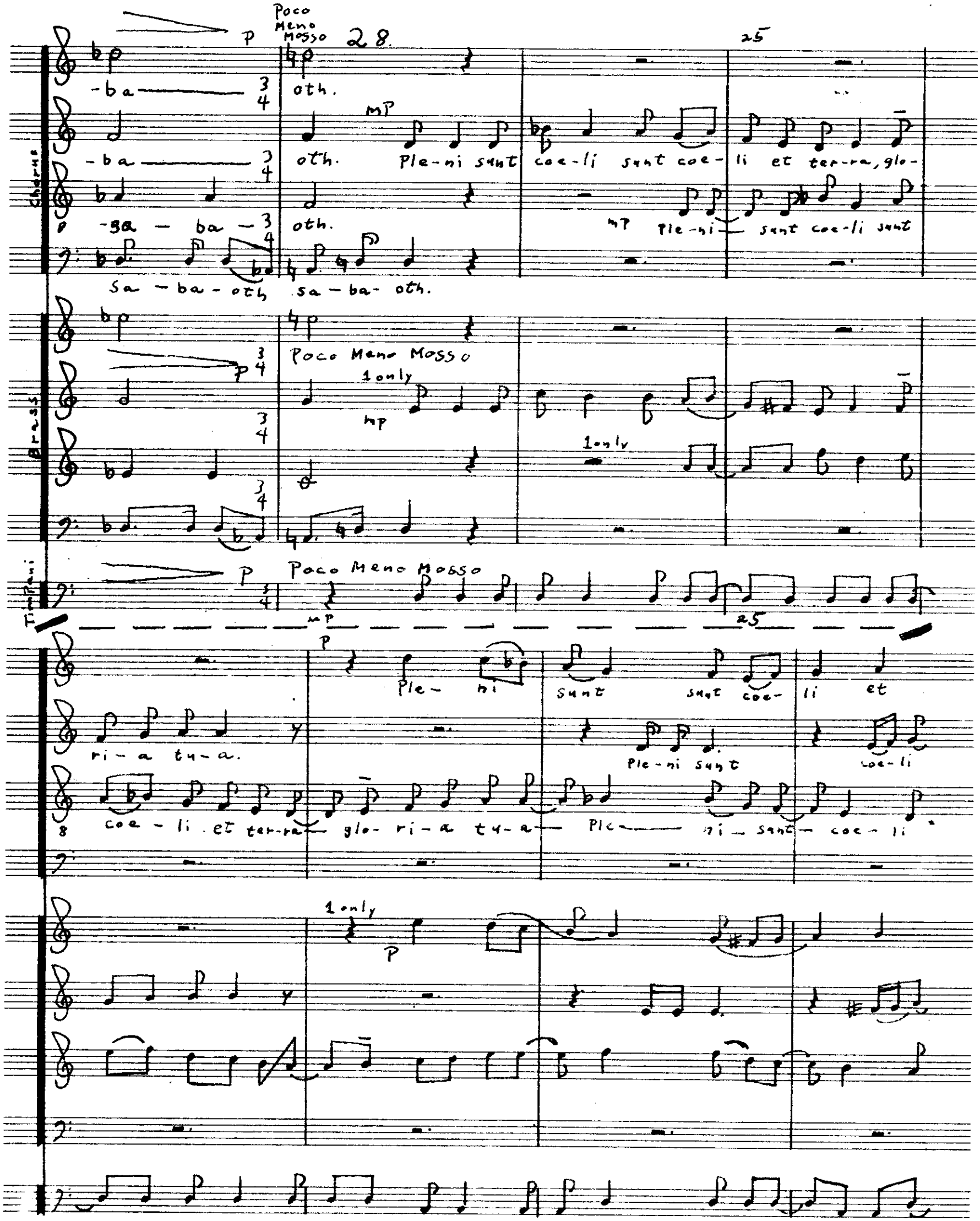
B.

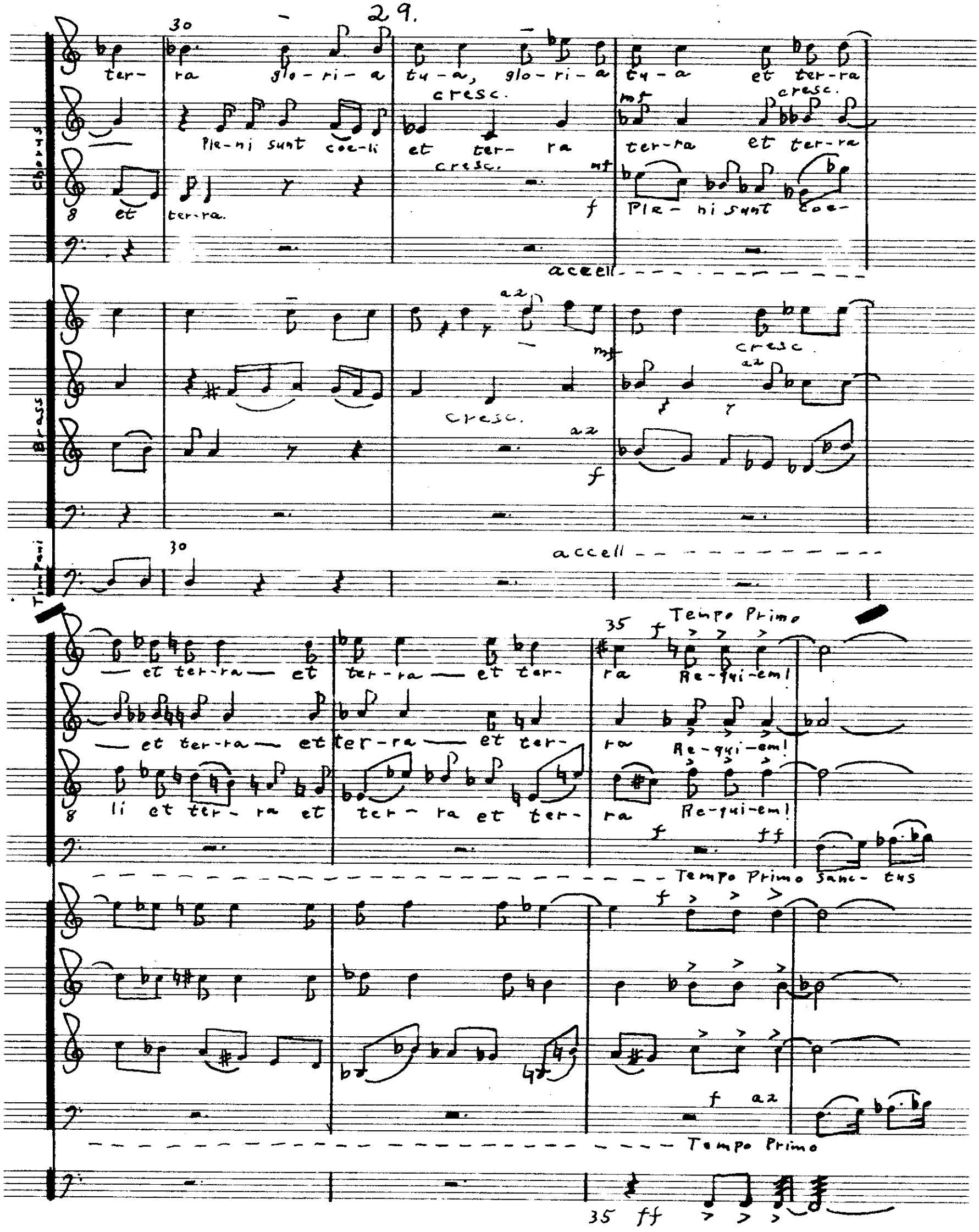
a2 f

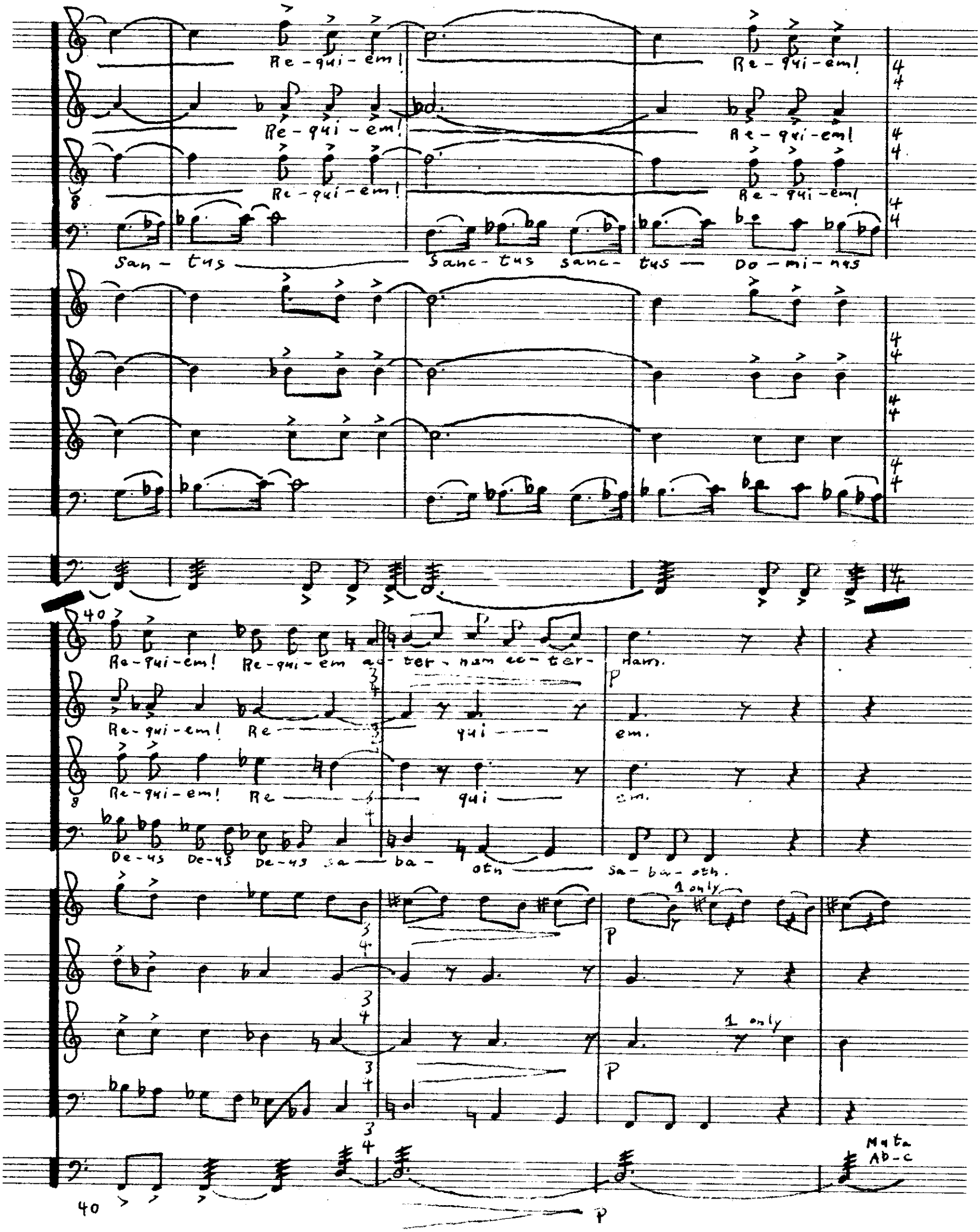
15

Do-mi-nus!
Do-mi-nus Do-mi-nus
De - us
tus Sanc-tus
Sanctus Sanctus Do- mi-
nus Do-mi-nus
De
us
Sanc
tus
Do - mi - nus
t
Sanc tus
Sanc - tus
Sanctus Sanc-tus
f

De us
De
us Sa
DE us
De
us Sa
De us
De
us De - us
Do-mi-nus Sa - ba - oth
Do-mi-nus
Sa - ba - oth
Do-mi- nus


Poco Meno Mosso
28
25
Chorus
-ba oth.
-ba oth. Ple-ni sunt coe-li sunt coe-li et ter-ra, glo-
-ga - ba - oth. Ple-ni sunt coe-li sunt
Sa - ba - oth sa - ba - oth.
Brass
Poco Meno Mosso
1 only
Timpani
Poco Meno Mosso
25
Ple- ni sunt sunt coe- li et
ri - a tu - a.
Ple-ni sunt coe-li
coe - li et ter-ra glo- ri - a tu - a Ple- ni - sunt - coe - li
1 only


Chorus
Brass
Timpani
30
ter- ra glo-ri-a tu-a, glo-ri-a tu-a et ter-ra
cresc.
mf
cresc.
Ple-ni sunt coe-li et ter- ra ter-ra et ter-ra
cresc.
mf
et ter-ra.
f
Ple- ni sunt coe-
accell
a2
mf
cresc.
cresc.
a2
f
accell
35
Tempo Primo
f
et ter-ra et ter-ra et ter- ra Re-qui-em!
et ter-ra et ter-ra et ter- ra Re-qui-em!
li et ter- ra et ter- ra et ter- ra Re-qui-em!
f
ff
Tempo Primo Sanc- tus
f
f a2
Tempo Primo
35 ff


Re-qui-em!
Re-qui-em!
Re-qui-em!
Re-qui-em!
Re-qui-em!
Re-qui-em!
San-tus
Sanc-tus sanc-tus
Do-mi-nus
Re-qui-em! Re-qui-em ac-ter-nam ac-ter-nam.
Re-qui-em! Re qui em.
Re-qui-em! Re qui em.
De-us De-us De-us sa-ba-oth Sa-ba-oth.
1 only
1 only
Muta
Ab-c

2 Tr.
Hn.
Trb.
Brass
2 Tr.
Hn.
Trb.
Brass
Poco Meno Mosso, express.
mp
mp
mp
mp
45
45
50

55

Brass Choir II

Brass Choir III

mf

mf

55

mP

S.

San - ctus San - ctus

San - ctus San -

ctus San - ctus

A.

San - ctus San - ctus

San - ctus San -

ctus San - ctus

T.

mP

B.

San - ctus San - ctus Sanctus Sanctus Do -

mP

60

33.

San- ctus Do-mi-nus Sa-ba-oth. Sa-ba-oth.

Do-mi-nus De- us De- us De — us. De — us.

San- ctus Do-mi-nus Sa-ba-oth. De — us.

mi — nus Do — mi — nus Do-mi-nus De — us.

cresc. rit.

cresc.

60

Slower

P mP 65 mf mP

Ple — ni sunt Ple-ni sunt coeli et ter-ra Ple-ni sunt coe-li

Ple — ni sunt Pleni sunt coeli et ter-ra Ple-ni sunt coe-li

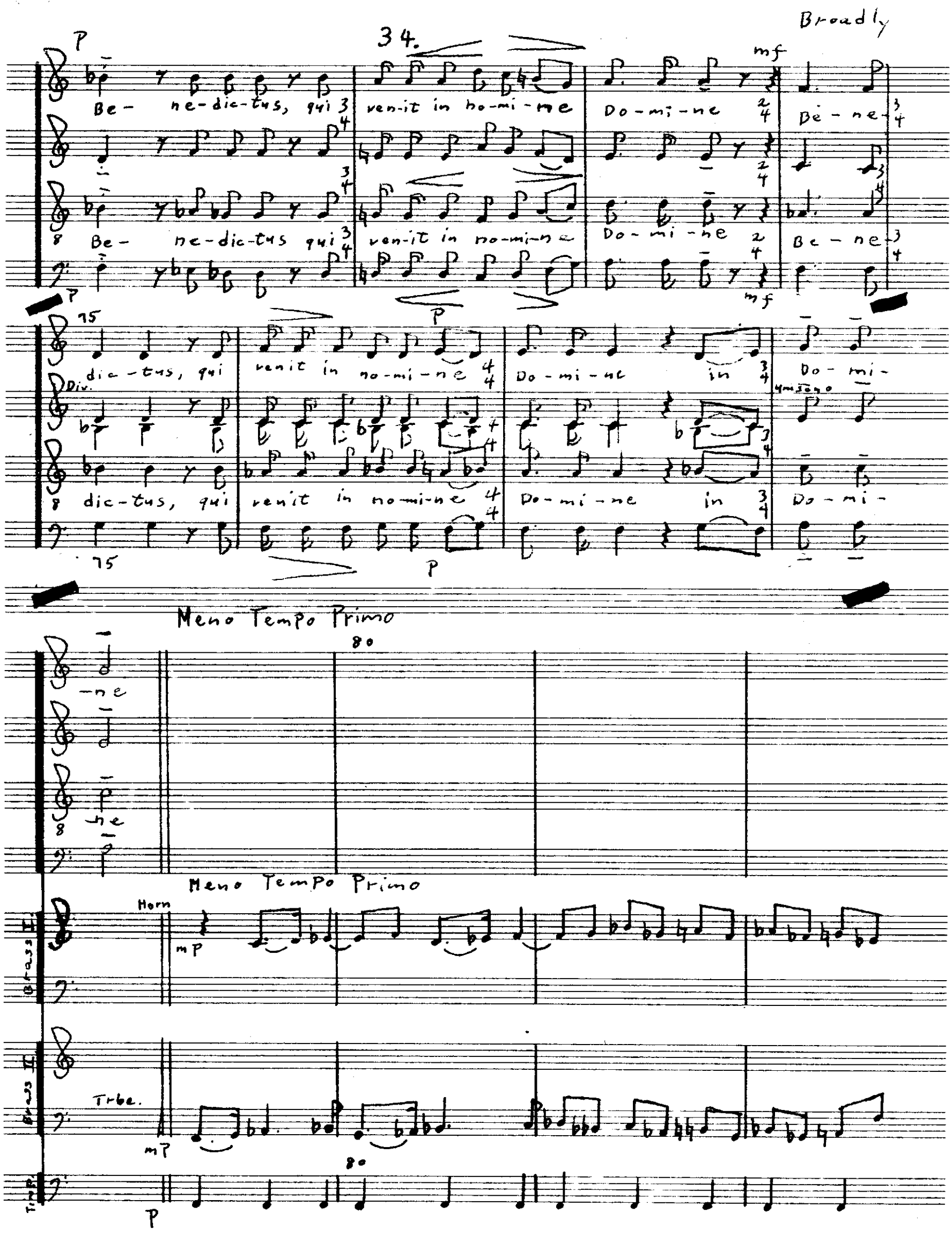
P mf mP 70

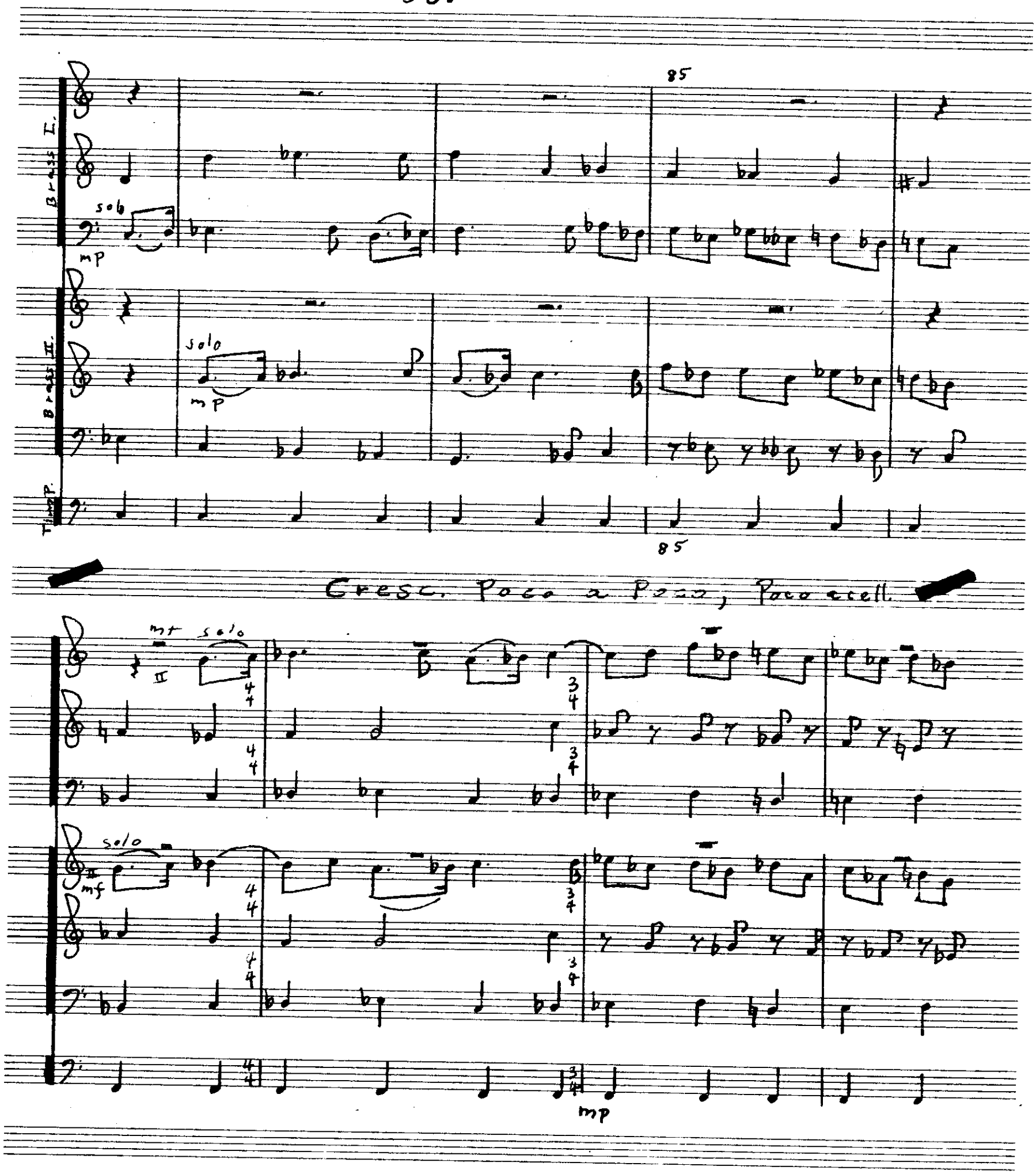
et ter-ra Pleni sunt coe-li et terra gloria tu-a.

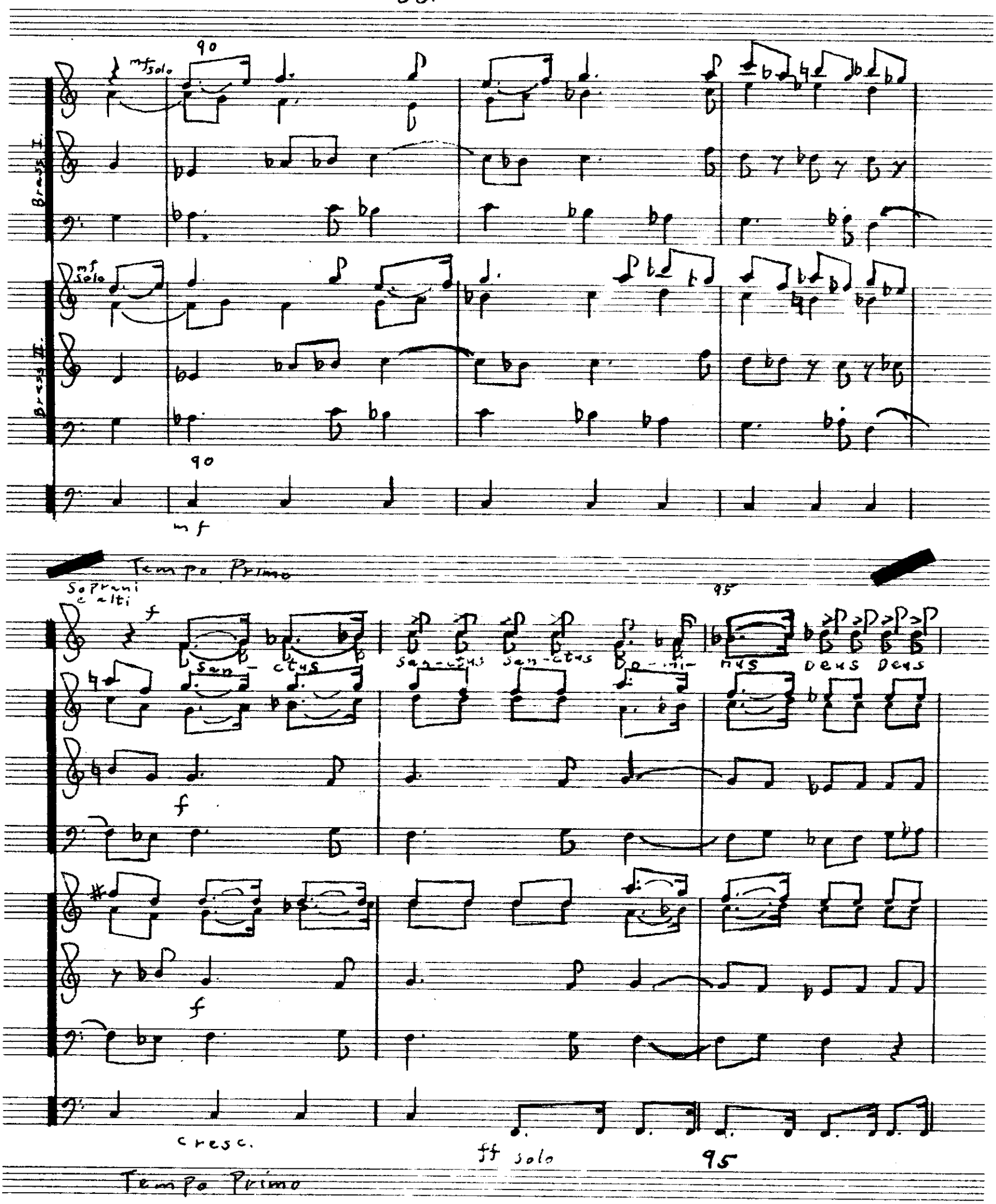
et ter-ra Pleni sunt coe — li et ter-ra

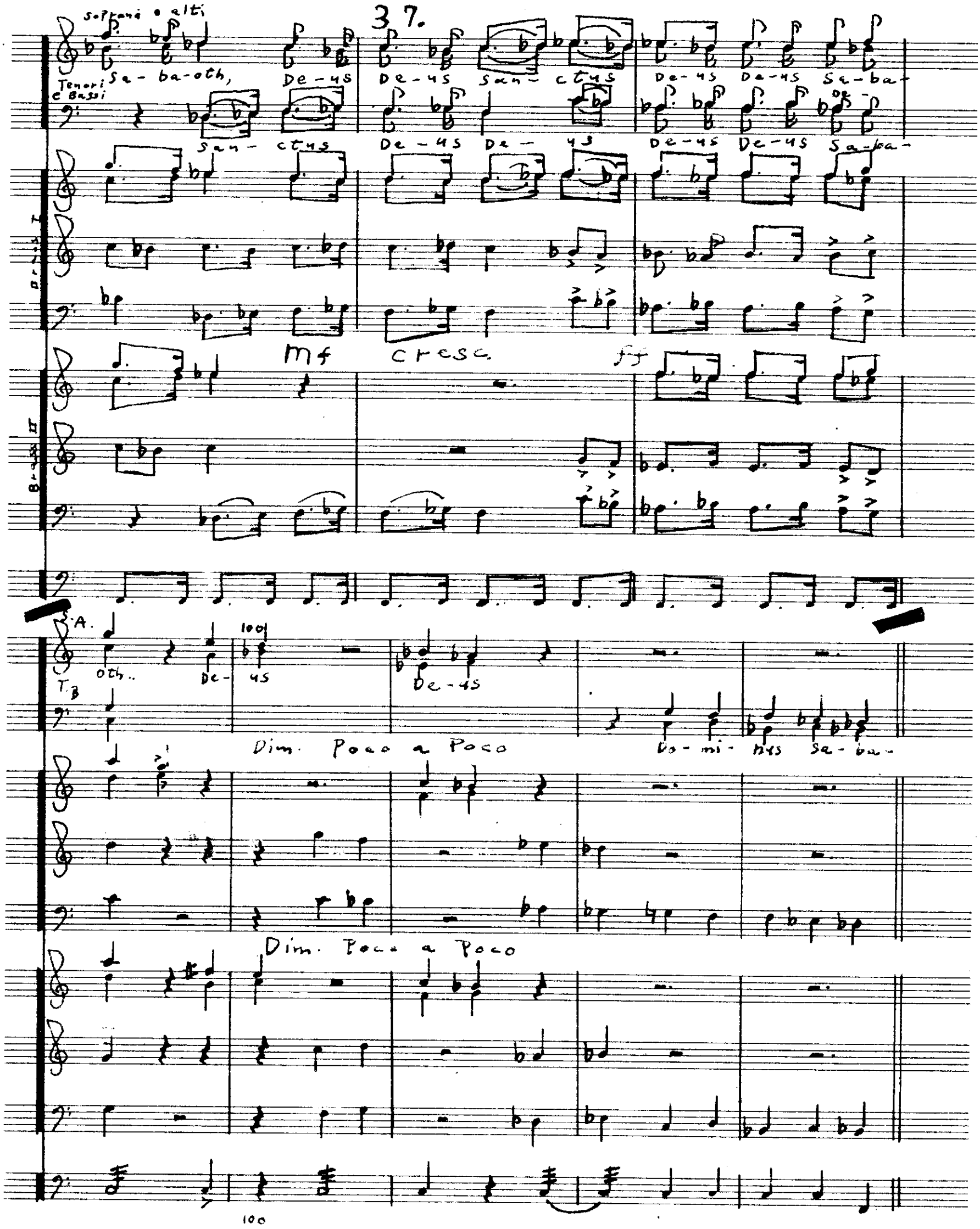
et ter-ra

mf cresc. f 70


Broadly
34.
Be- ne-dic-tus, qui ven-it in no-mi-ne Do-mi-ne Be-ne-
Be- ne-dic-tus qui ven-it in no-mi-ne Do-mi-ne Be-ne-
dic-tus, qui ven-it in no-mi-ne Do-mi-ne in Do-mi-
Div.
dic-tus, qui ven-it in no-mi-ne Do-mi-ne in Do-mi-
Meno Tempo Primo
-ne
-ne
Meno Tempo Primo
Horn
Brass I
Brass II
Trbe.
Timp.


Brass I.
Brass II.
Timp.
solo
mp
85
Cresc. Poco a Poco, Poco accell.
mf
solo
mp


90
mf Solo
Brass I.
mf Solo
Brass II.
90
mf
Tempo Primo
Soprani e Alti
f
San- ctus
San-ctus
San-ctus
o-mi-
nus
Deus
Deus
95
f
f
cresc.
ff solo
95
Tempo Primo


Soprani e alti
Sa-ba-oth, De-us De-us San-ctus De-us De-us Sa-ba-
Tenori e Bassi
San-ctus De-us De-us De-us De-us Sa-ba-
Brass I
Brass II
mf cresc. ff
S.A.
oth.. De-us De-us
T.B
Dim. Poco a Poco
Do-mi-nus Sa-ba-
Dim. Poco a Poco
100

Poco Meno Mosso

cresc.

105

P

Ple-ni sunt coe-li et ter-ra et ter-ra glo-ri- a —

Ple-ni sunt coeli— et ter-ra glori- a tu — a glo-ri-

oth.

oth.

San - ctus sanctus San- ctus sanctus San - ctus

P

II.

cresc.

II. P

Muta D - F(small), C - D
A - E

Poco Meno Mosso

Solo

P

105

dim. p

110

glo - ri - a

tu - a.

-a

glo - ri - a

tu - a.

San - ctus Do - mi - nus

De - us.

p

p

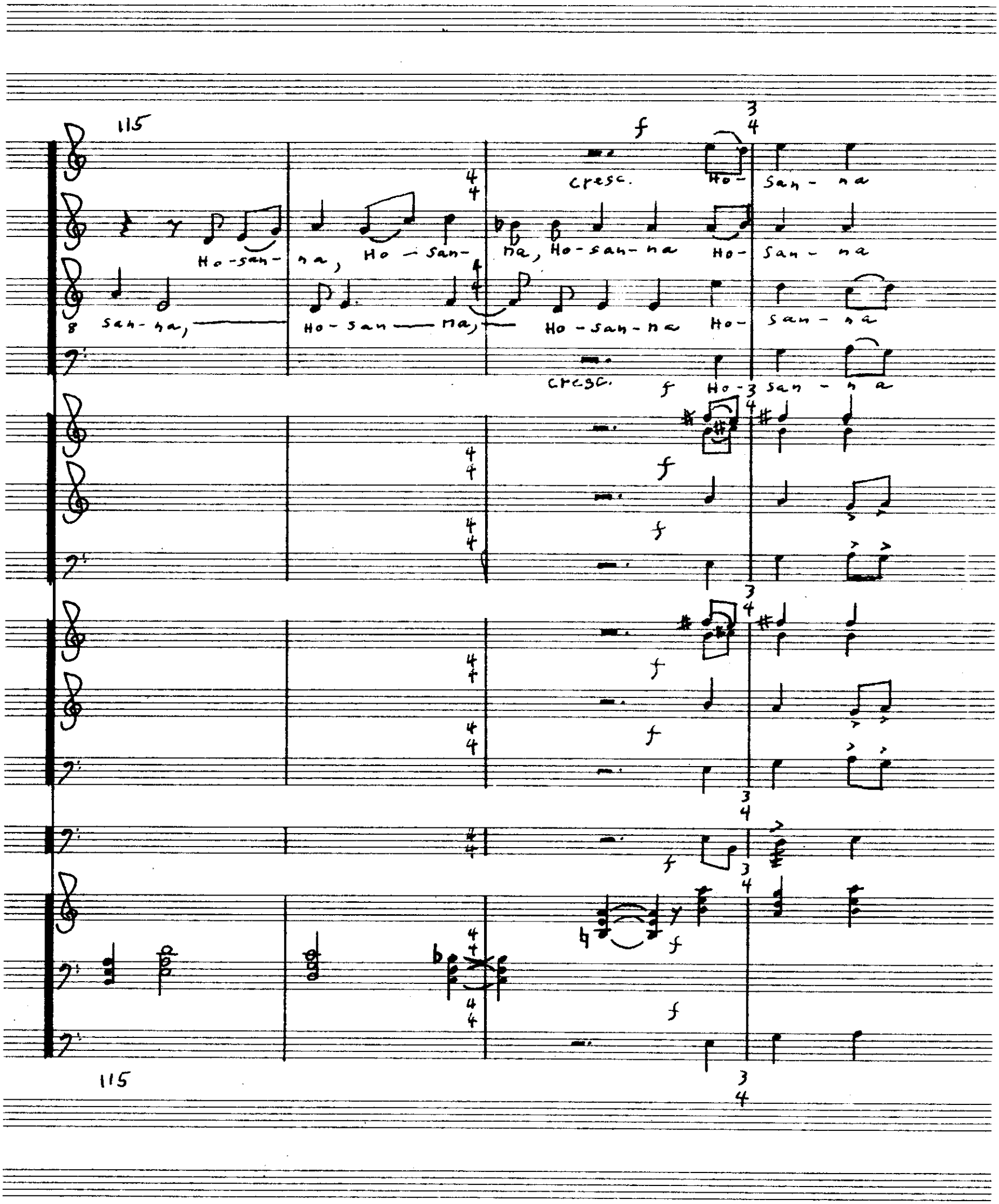
dim. p

p

110

Coda - Tranquillo

mP
Ho-
express.
san-na, Ho- san-na, Ho- san-na, Ho-
P Poco calando
Poco calando
Muta F-B
Tranquillo
legato
L.H. L.H. R.H.
mP
R.H. etc.


115
cresc.
Ho-San-na
Ho-san-na, Ho-San-na, Ho-san-na Ho-San-na
San-na, Ho-San-na, Ho-San-na Ho-San-na
cresc.
Ho-San-na
115

120

Ho - san-na, Ho- san - na, Ho-san-na!

Ho - san - na, Ho - san - na

Poco Piu Mosso

mp

Ho-san-na in ex-cel-sis

in ex-cel-sis

Poco Piu Mosso

mp

mp

Nota

F-Eb, E-C, B-F

Poco Piu Mosso

L.H. R.H.

mp

120

cresc. fit. 125 dim. a tempo

Ho-san-na in ex-cel-sis, Ho-san-a, Ho-san-na.

Ho-san-na in ex-cel-sis

Ho-san-

na.

in ex-cel-sis in ex-cel-

sis.

p

cresc. rit. dim. a tempo

p

p

p

rit. a tempo

cresc.

mp mf

Ho-san-na, Ho- san-na, Hosanna,

mf Ho- san-na, Hosanna,

mf Hosanna,

130

f Hosanna

f Hosanna

f Ho-san-

f Hosanna,

cresc.

mp mf

mp mf

f

f

cresc.

mp mf

mp mf

cresc.

130

Poco Meno Mosso

Poco Rit.

ff

Ho-san-na! in ex- cel-sis Ho-san-na in ex- cel- sis

ff

-na Ho-san-na! in ex- cel-sis Ho-san-na in ex- cel- sis

ff

Ho-san-na! in ex- cel-sis Ho-san-na in ex- cel -sis Ho-

ff

Poco Meno Mosso

Poco rit.

ff

ff

ff

Poco Meno Mosso

Poco rit.

ff

Poco rit.

Slowly, Maestoso

135

f Ho-san-na! Ho-san-na! Ho-san-na! Ho-san-na in ex-

f

8 f Ho-san-na! Ho-san-na! Ho-san-na! Ho-san-na in ex-

f san na Ho- san na Ho-

f

f

f

f

f

ff

f

f

135

Slowly, Maestoso

rit.

140

cel-sis. in ex-cel-sis Ho-san-na!

cel-sis. in ex-cel-sis Ho-san-na!

san-na. rit. Ho-san-na!

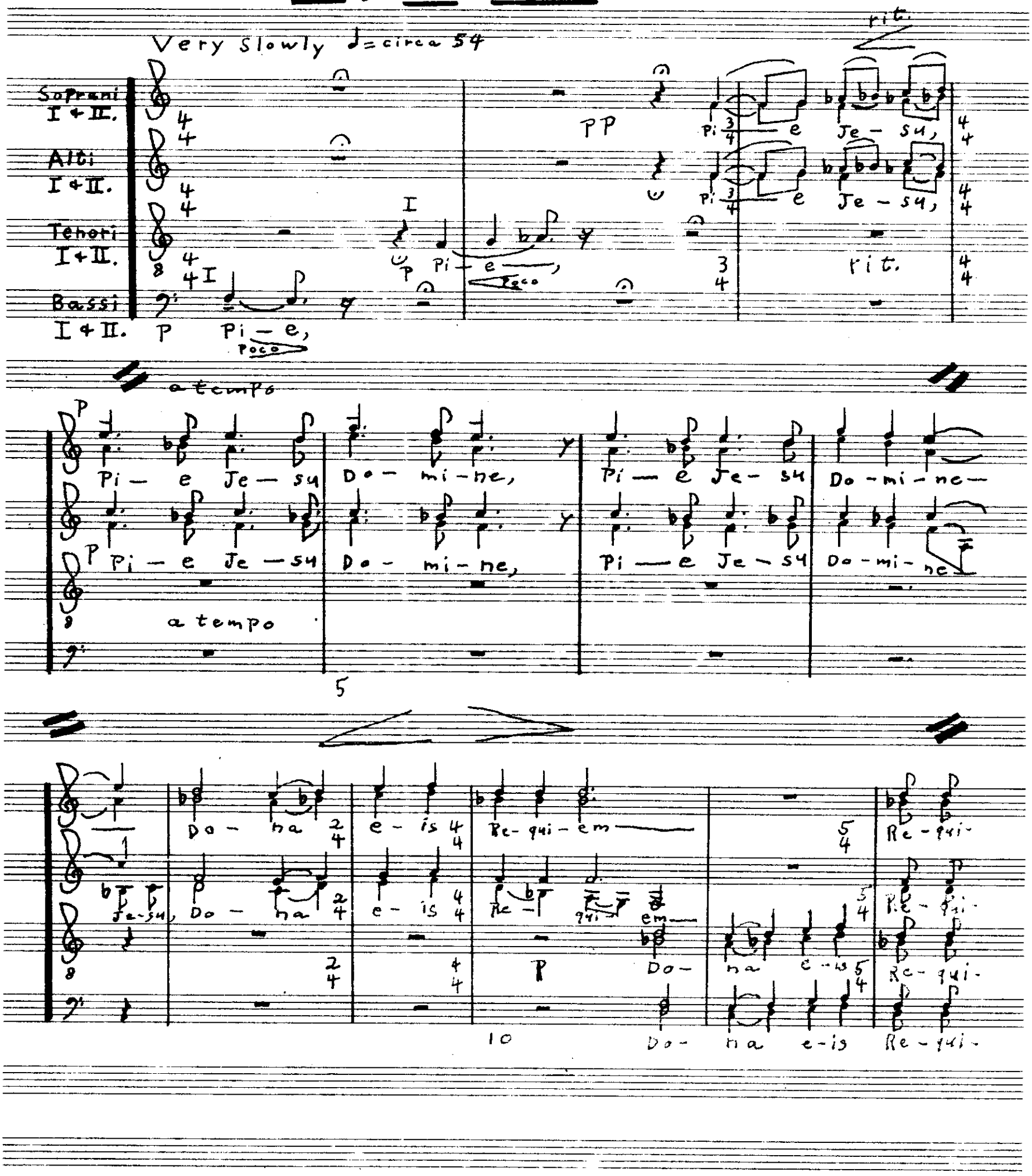
rit.

rit.

140

rit.

III. Pié Jesu


Very Slowly ♩= circa 54
Soprani I & II.
Alti I & II.
Tenori I & II.
Bassi I & II.
pp
Pi — e Je — su,
rit.
Pi — e,
Poco
a tempo
Pi — e Je — su Do — mi — ne,
Pi — e Je — su Do — mi — ne —
Pi — e Je — su Do — mi — ne,
Pi — e Je — su Do — mi — ne
a tempo
Do — na e — is Re — qui — em
Je — su, Do — na e — is Re — qui — em
Do — na e — is Re — qui —
Do — na e — is Re — qui —

pp

Pi - e Je - su

Do - mi - ne.

Poco Più Mosso

♩= circa 60

15

p

Do - na

pp

Pi - e Je - su

Do - mi - ne.

Poco Più Mosso

p

p

15

e - is

Re - qui - em

Do - na e - is

Re - qui - em

Do - na e - is

20

p

Re - qui - em

Do - na e - is

Re - qui - em

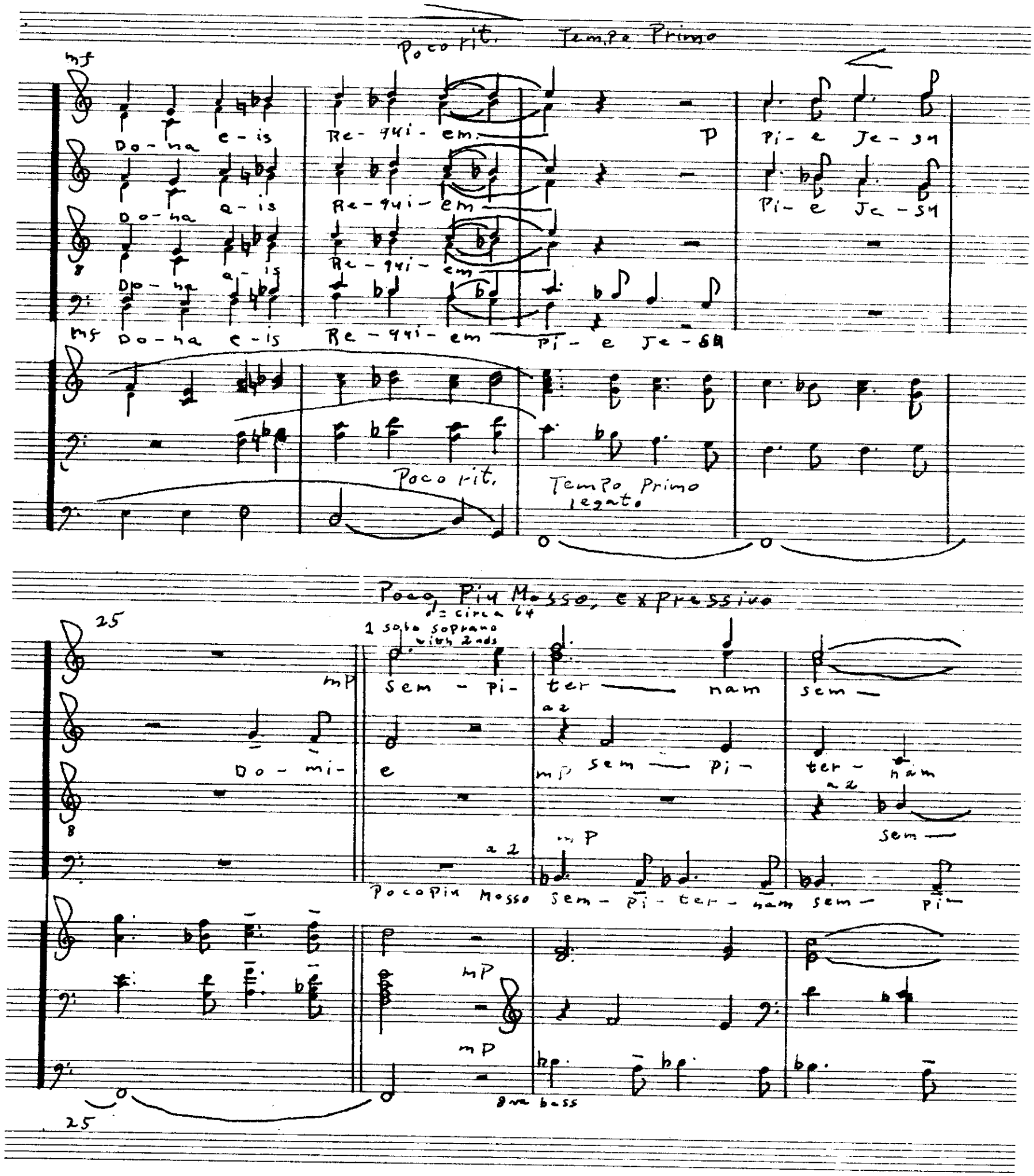
Do - na e - is

p

Re - qui - em

Do - na e - is

20


Poco rit.
Tempo Primo
mf
Do-na e-is Re-qui-em
p
Pi-e Je-su
Do-na e-is Re-qui-em
Pi-e Je-su
Do-na e-is Re-qui-em
mf Do-na e-is Re-qui-em Pi-e Je-su
Poco rit.
Tempo Primo legato
Poco Più Mosso, expressivo
♩= circa 64
25
1 solo soprano with 2nds
mp Sem-pi-ter-nam sem-
a 2
Do-mi-e
mp Sem-pi-ter-nam
a 2
Sem-
a 2
mp
Poco più Mosso Sem-pi-ter-nam sem-pi-
mp
mp
8va bass
25

mf
ten.
express.
slower

Pi - ter nam
sem - Pi - ter nam Re - qui - em
Pi - ter nam
ter - nam Re - qui - em
Re - qui - em
Re - qui - em sem - Pi - ter - nam
Re - qui - em
Re - qui - em
Slower
ten.
loco

30

(solo)
Re - qui - em
Re - qui - em
solo 4 15b sopranos
Re - qui - em
Re - qui -
solo
chime

Poco Più Mosso

P

-em Do-na Do-na e- is Re-qui-em.

Tempo Primo

35

a2 Do - na e - is Do-na Do-na e- is Re-qui - em.

a2 Do - na e - is Do-na Do-na e- is e-is Pi- e

8 a2 Do na Do-na Do-na e- is

P

Do - na e - is Do-na Do-na e- is Pi- e

P 35

Poco Più Mosso

40

mf Do-na

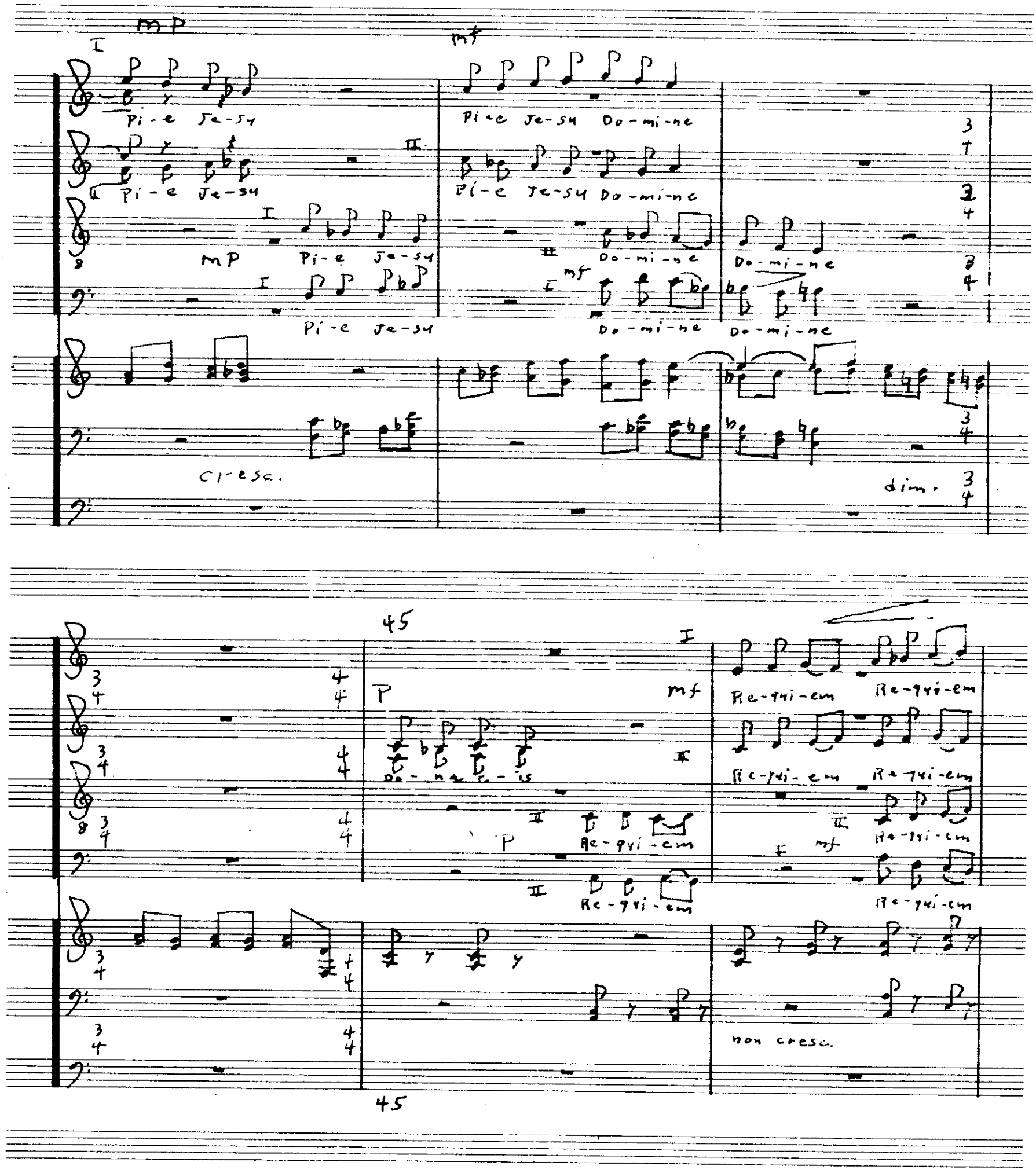
Je- su Do- mi- ne. Do-na e-is Do- na e-is Re- qui- em-

mp

Je - su Do - mi - ne.

Poco Più Mosso

40


mp
mf
Pi-e Je-su
Pi-e Je-su Do-mi-ne
Pi-e Je-su
Pi-e Je-su Do-mi-ne
mp
Pi-e Je-su
Do-mi-ne
Do-mi-ne
Pi-e Je-su
Do-mi-ne
Do-mi-ne
cresc.
dim.
45
P
mf
Re-qui-em
Re-qui-em
Re-qui-em
Re-qui-em
Re-qui-em
Re-qui-em
Re-qui-em
Re-qui-em
non cresc.
45

Maestoso

Poco Più Mosso

sem- Pi- ter nam Re- qui- em

sam- Pi- ter nam Re- qui- em

sam Pi- ter nam Re qui- em

sem Pi ter nam Re- qui- em

Poco Più Mosso

f, subito

rit. a tempo

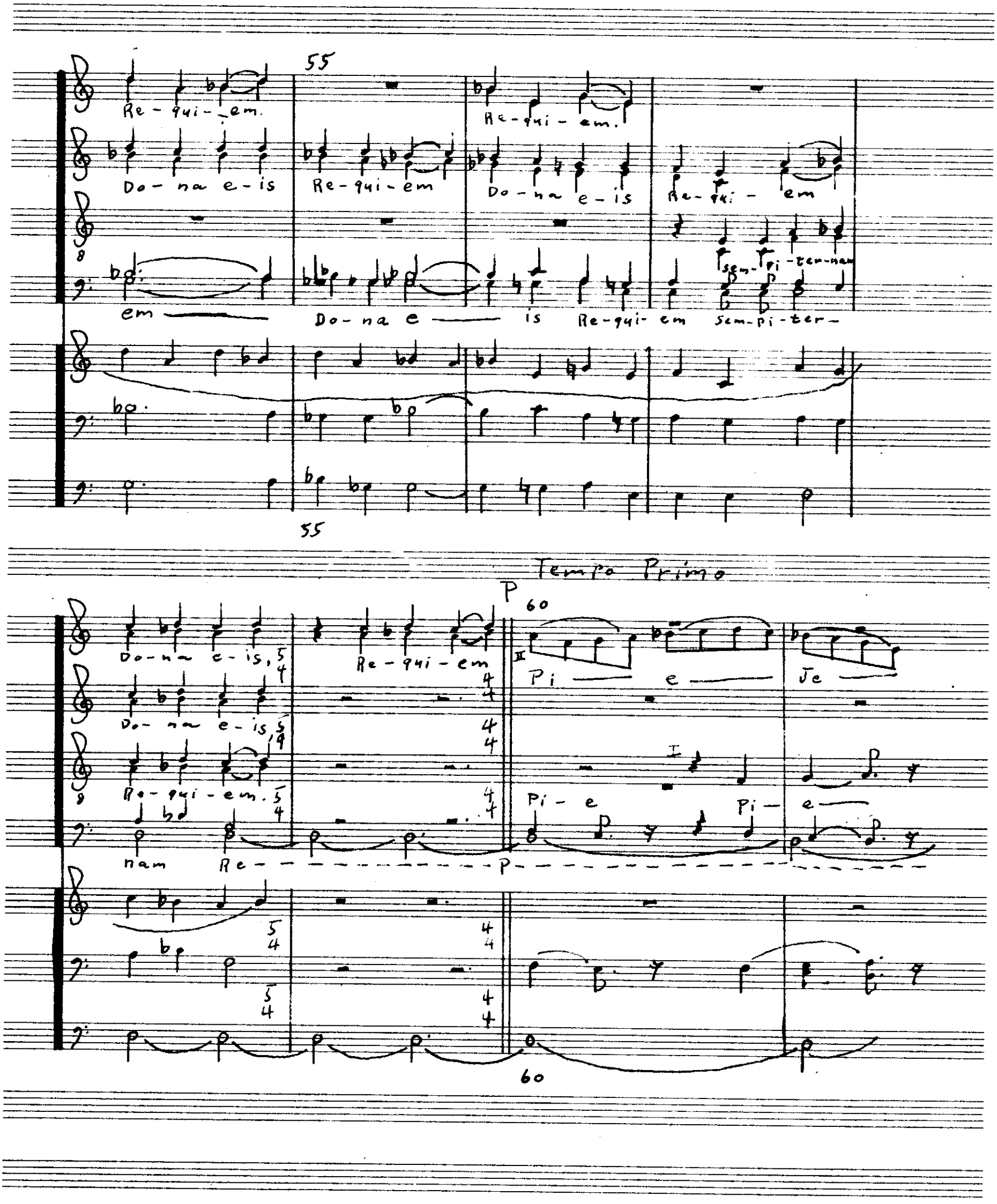
Re- qui- em Re- qui- em. mp Do- na e- is

rit. p Do- na e is Re- qui- em

rit. mp

Do na e is Re qui-

a tempo


55
Re-qui-em.
Re-qui-em.
Do-na e-is
Re-qui-em
Do-na e-is
Re-qui-em
sem-pi-ter-nam
em
Do-na e is
Re-qui-em
sem-pi-ter-
55
Tempo Primo
P
60
Do-na e-is,
Re-qui-em
Pi e
Je
Do-na e-is,
Re-qui-em.
Pi-e
Pi-e
nam
Re
P
60

-su Pi- e Je- su Pi- e Je- su Do- mi- ne

Pi- e Je- su Do- mi- ne

Pi- e Je- su Do- mi- ne

Pi- e Je- su Do- mi- ne, Je-su

legato

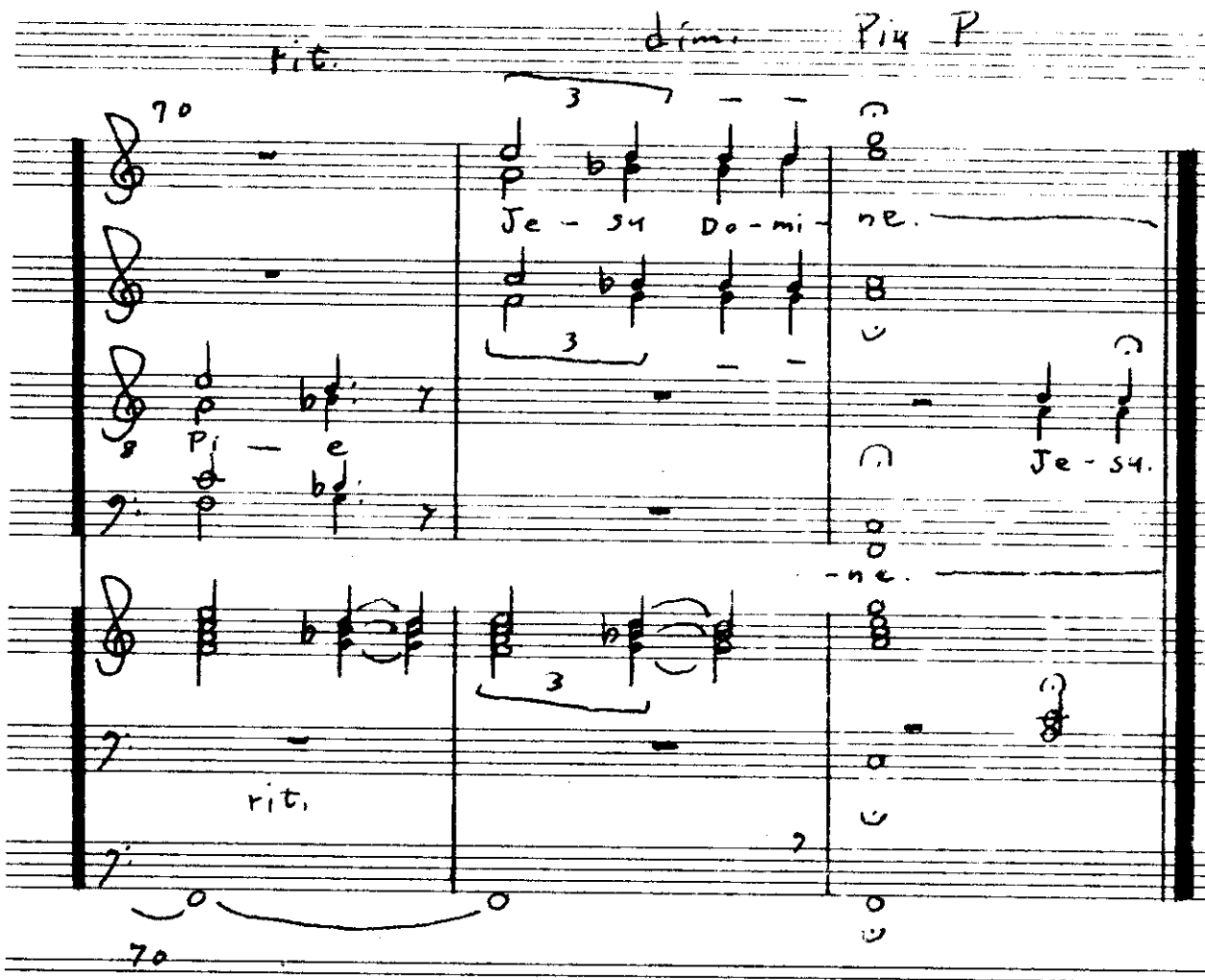
65

Do- na e- is Re- qui- em

Do- na e- is Re- qui- em

Do- na e- is e- is

65


rit.
dim.
Più P
70
Je - su Do - mi - ne.
Pi - e
Je - su.
-ne.
rit.
70

IV. "Take Thou Comfort"

1 Solo Bass ♩ = beat
Quasi Recitative, ad libitum

Bless-ed are they that hear the words of this Pro-Phe-cy! And bless-ed

p cresc. mf mp

is he that readeth, for the time is at hand. For it hath been

p mp

express.

said of old, that hith-er-to ye have not been fed with

mf f

rit.

meat, but yet with milk, for ye were not a-ble to bear

p mp dim

solo bass ♩ = circa 56

it.

sopr. ani

alti yet the time is at hand when some and e-ven man-y

p mp cresc. f

♩ = circa 52

S.

A. may now bear it, and be fed with meat! ah

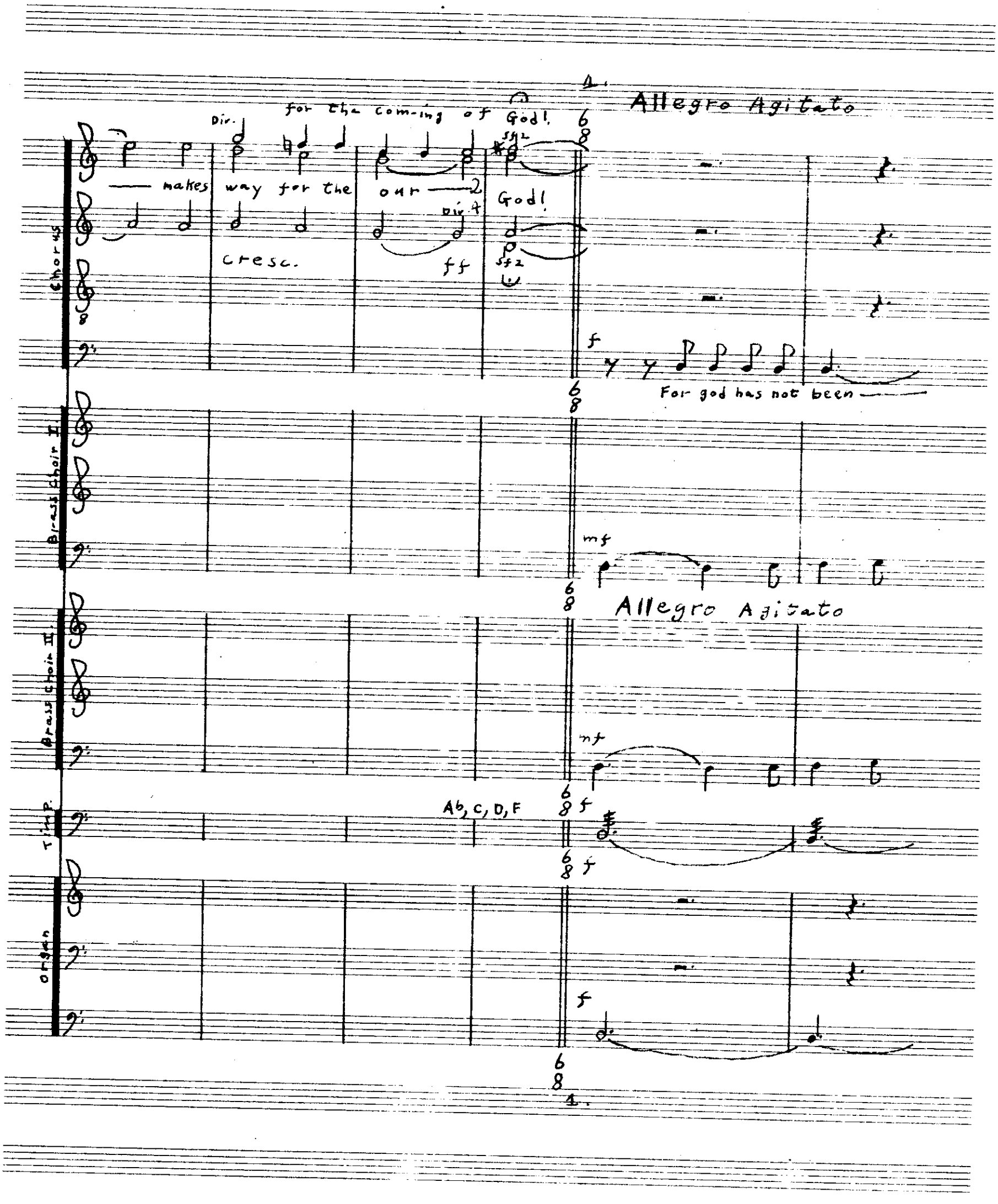
Div.

rit. ff dim.

♩ = circa 56
non div.

Take thou com-fort, for the an-guish of the loss of our gods

p mp cresc. mf cresc.


Allegro Agitato
for the com-ing of God!
Dir.
makes way for the our God!
Dir.
cresc.
ff
sf2
Chorus
For god has not been
Brass Choir I
mf
Allegro Agitato
Brass Choir II
mf
Timp.
Ab, C, D, F
f
Organ
f

f

5.

For god has not

For god has not been has not

f

for god has not been

for god has not been

for god has not been

f

5.

been — and is not! But the

been — and is not! But the

— for god has not been — for god has not been — for god has not been

— for god has not been — for god has not been — for god has not been

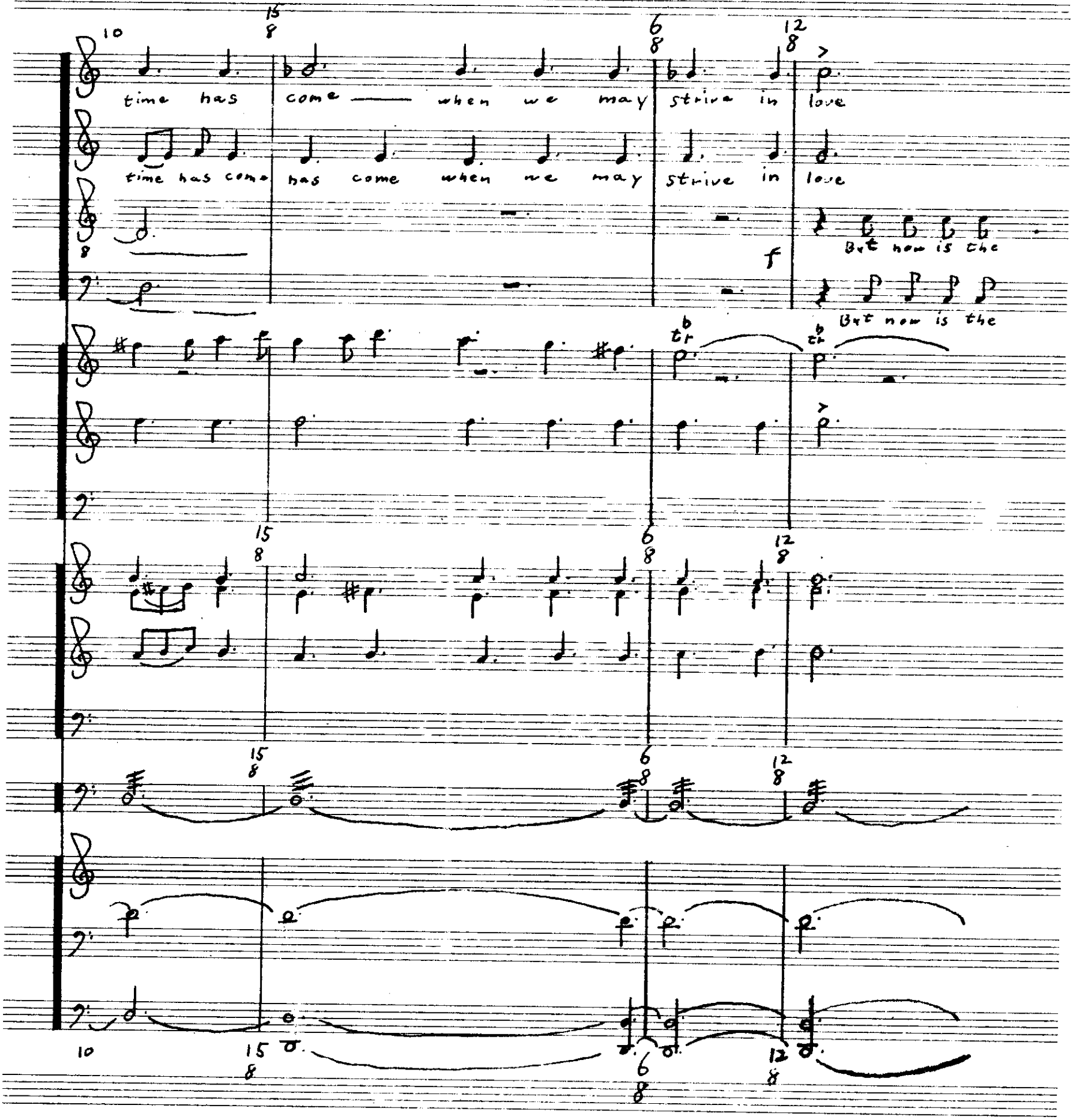
f

mf

2

mf

f


time has come — when we may strive in love
time has come has come when we may strive in love
But now is the
But now is the

to bring forth — the fruits of our

to bring forth — the fruits of our

time but now is the time when we may bring forth the fruit of our

Presto, in relation to brass tempo

hearts!

hearts!

ff Know ye not!

ff Know ye not!

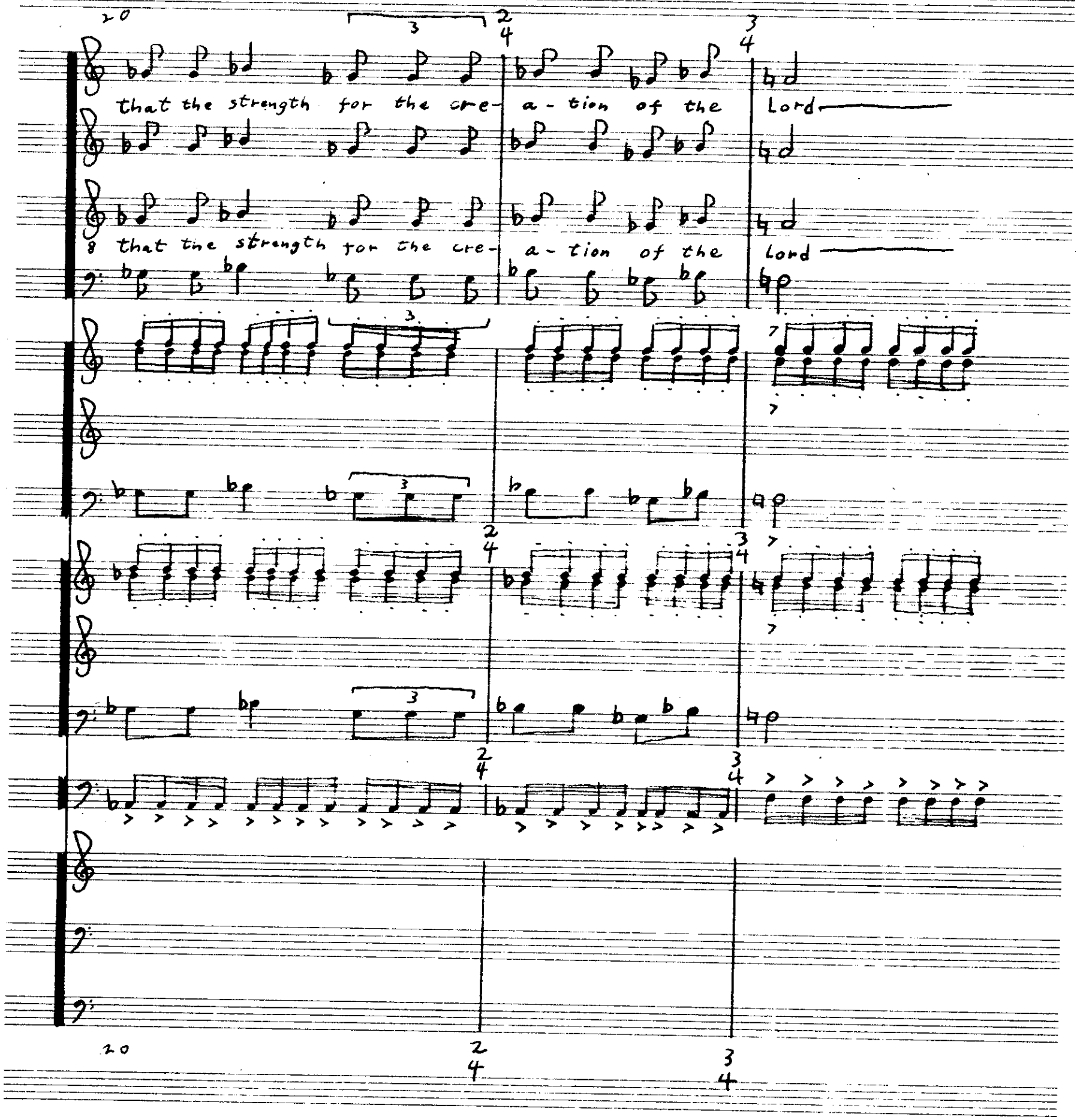
f

f

f

Muta C-B

ff


20
that the strength for the cre- a - tion of the Lord
that the strength for the cre- a - tion of the Lord
20

must come from those who are

must come from those who are

25

Poco
Meno Mosso

Pure in heart!

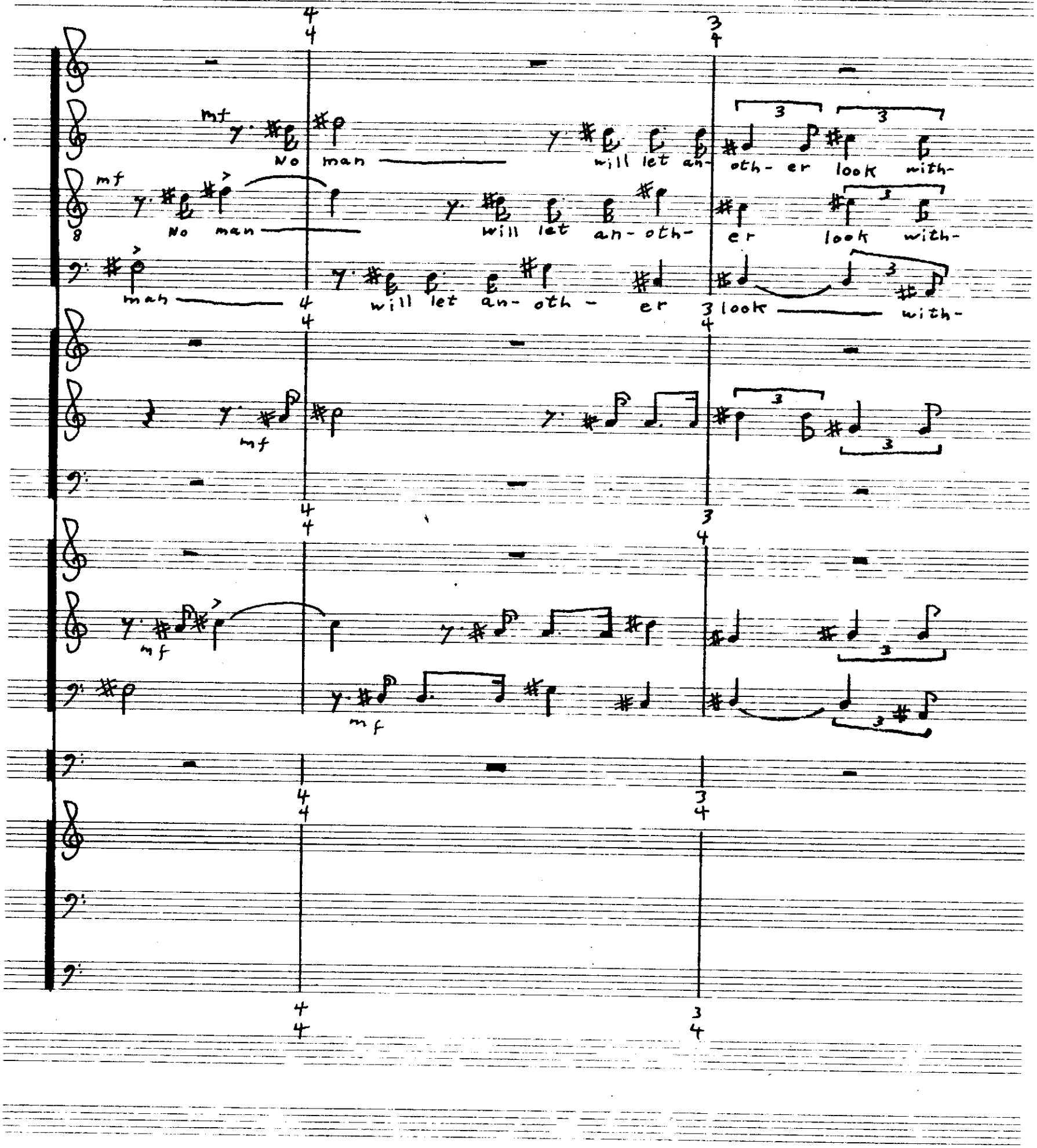
Pure in heart!

mf

No

mf

25


mf
No man
will let an-
oth- er
look with-
mf
No man
will let an- oth-
er
look with-
man
will let an- oth - er
look
with-
mf
mf
mf

30

in his own heart, un-less he can first ac-cept and

in his own heart, un-less he can first ac-cept and

in his own heart, un-less he can first love and ac-cept him-

1 only

mf 8'

Poco rit. Meno Mosso

love him-

love him-self for

love him-self for

self, love and ac-cept him-self.

self! mP

he who is guil-ty and im-

he who is guil-ty and im-

mP

Pure of heart

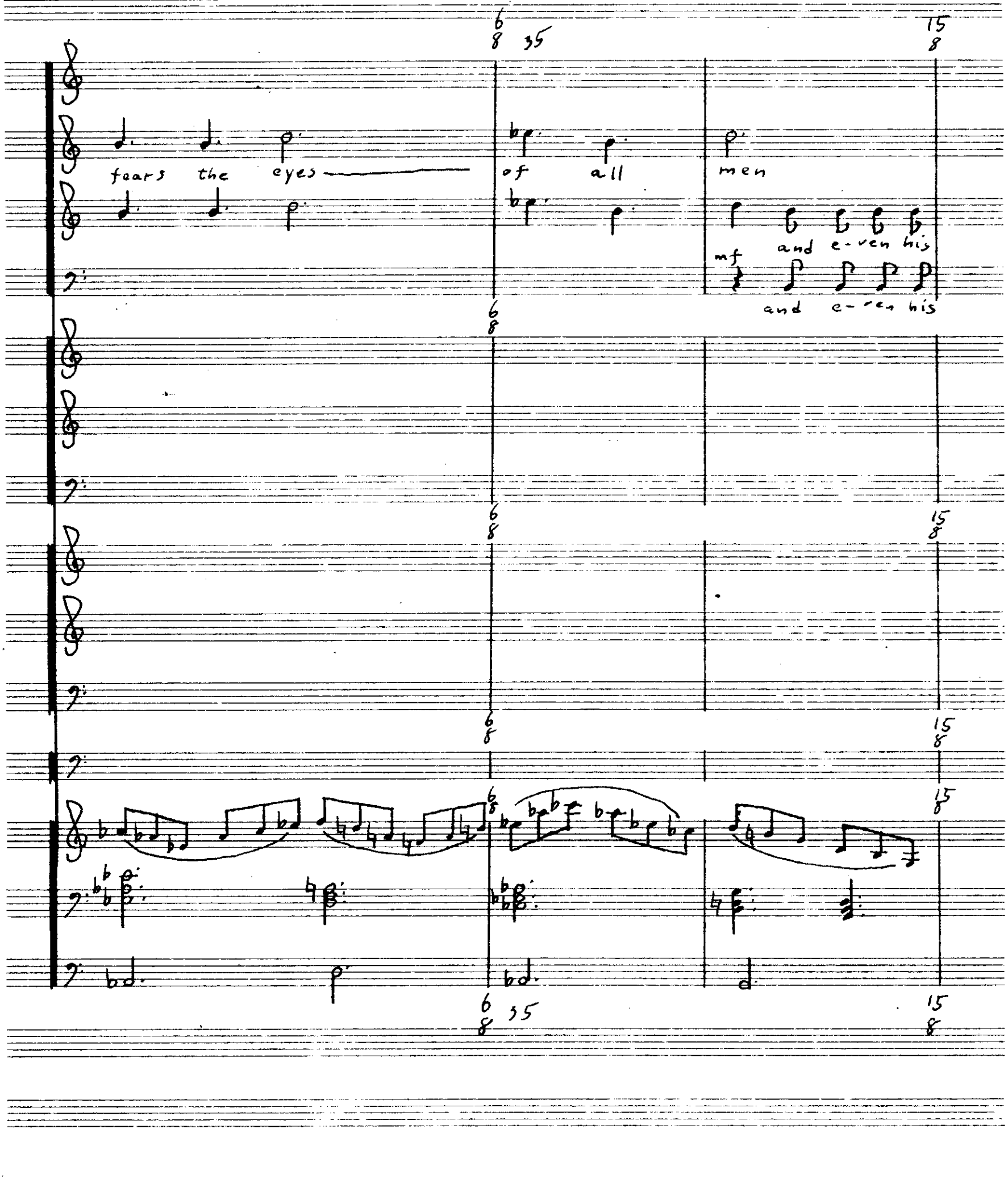
Pure of heart

Poco rit. Meno Mosso

Poco rit. mP Mosso Mosso

legato

mp


6/8 35
15/8
fears the eyes
of all
men
and e-ven his
mf
and e-ven his
6/8
15/8
6/8
15/8
6/8
15/8
6/8 35
15/8

Maestoso, Broadly

ff But bless - ed are the Pure in

own But bless- ed are the Pure in

ff

ff

ff

ff

ff

ff

Maestoso

* Timpani end roll at this point (″), but do not stop tone.

40

rit.

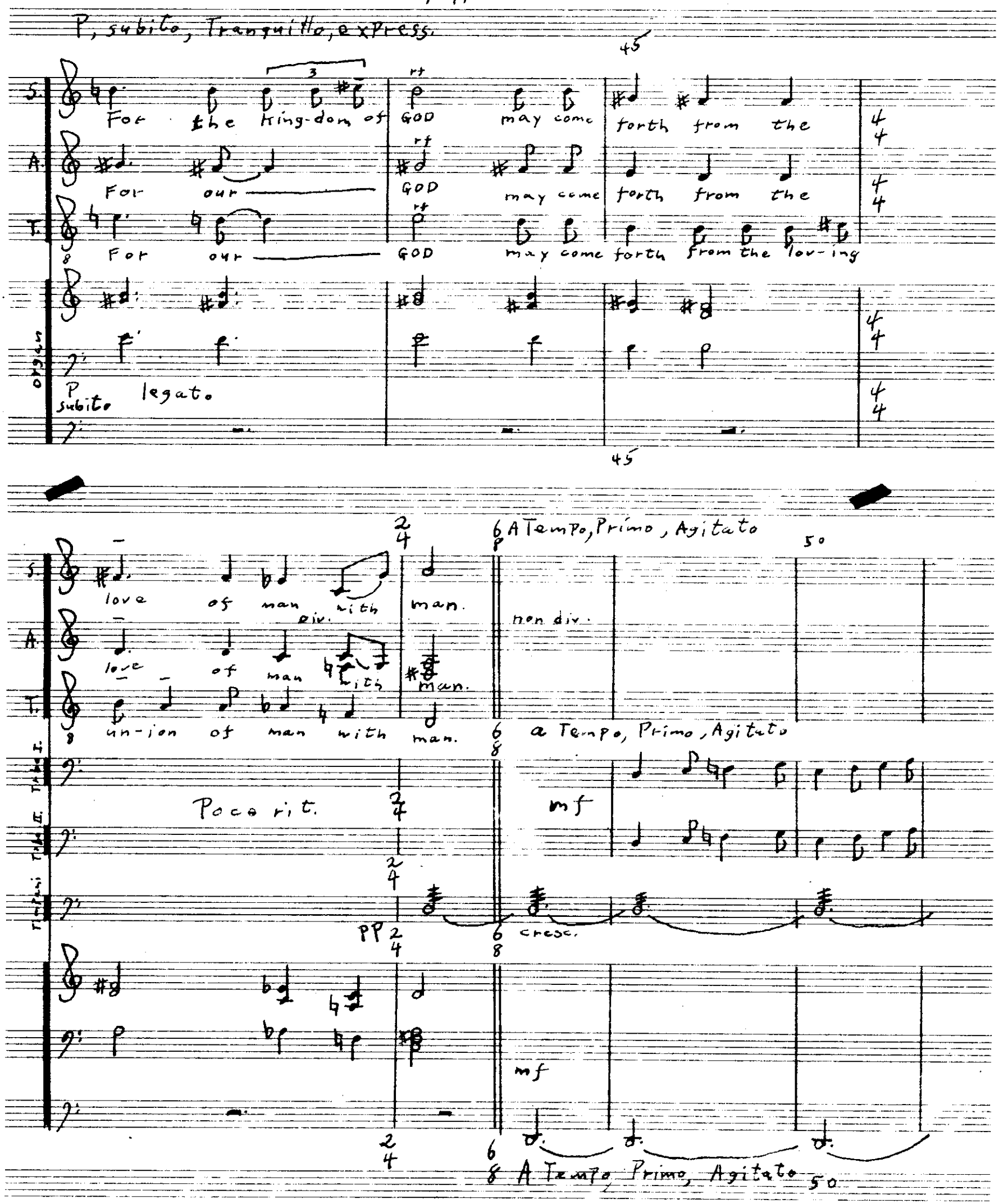
heart — for they may see the king-dom of GOD!

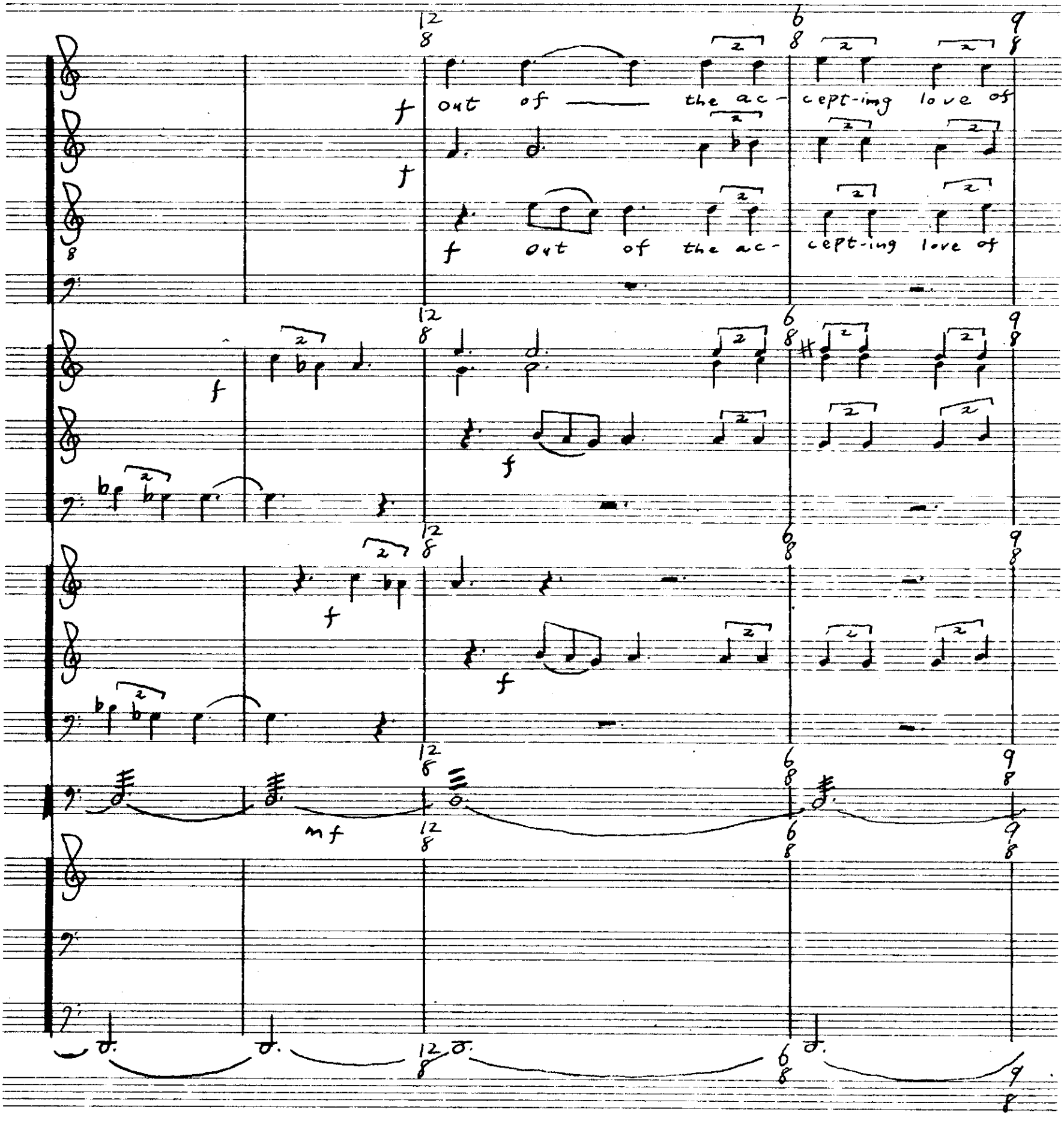
heart — for they may see the king-dom of GOD!

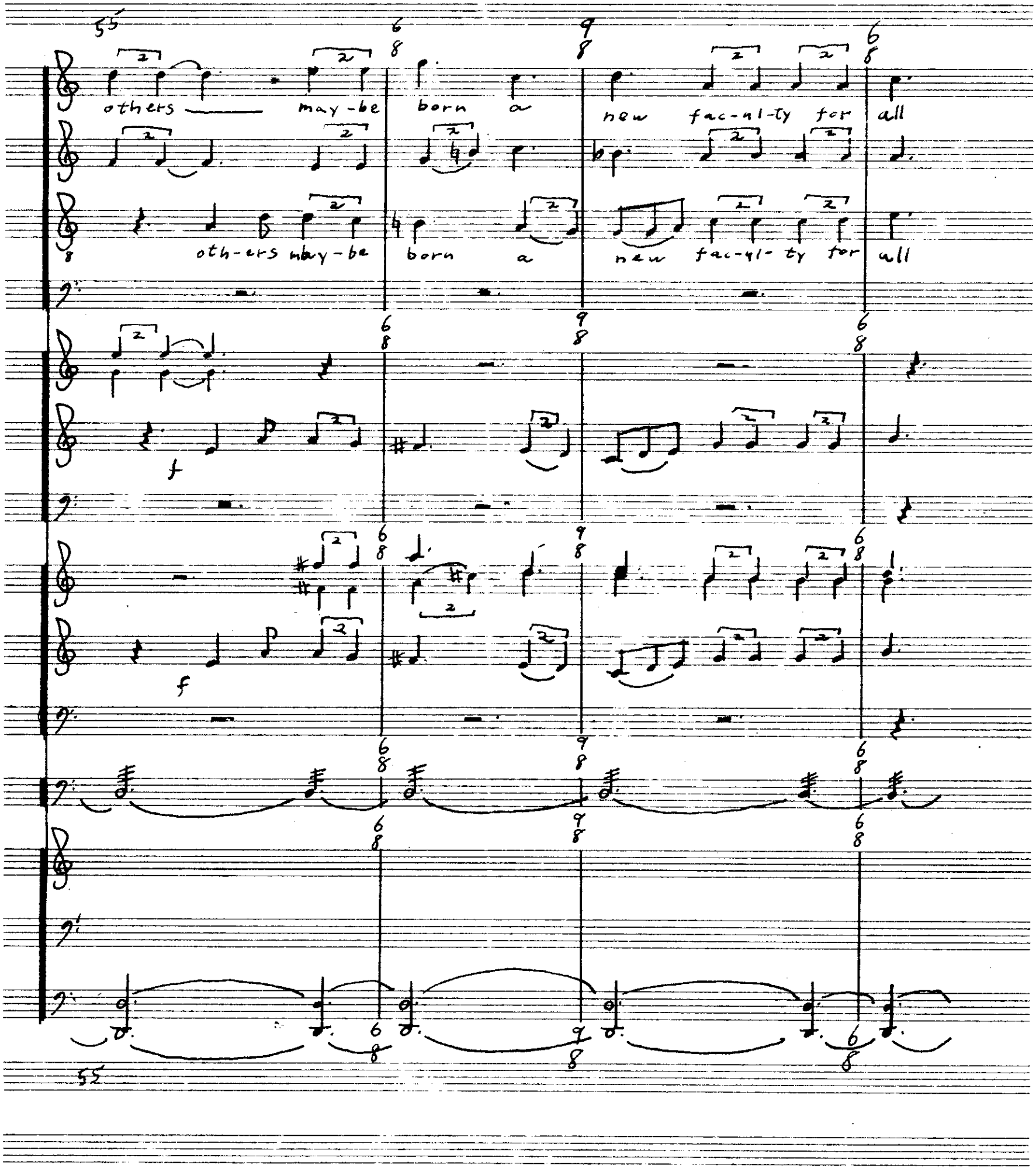
rit.

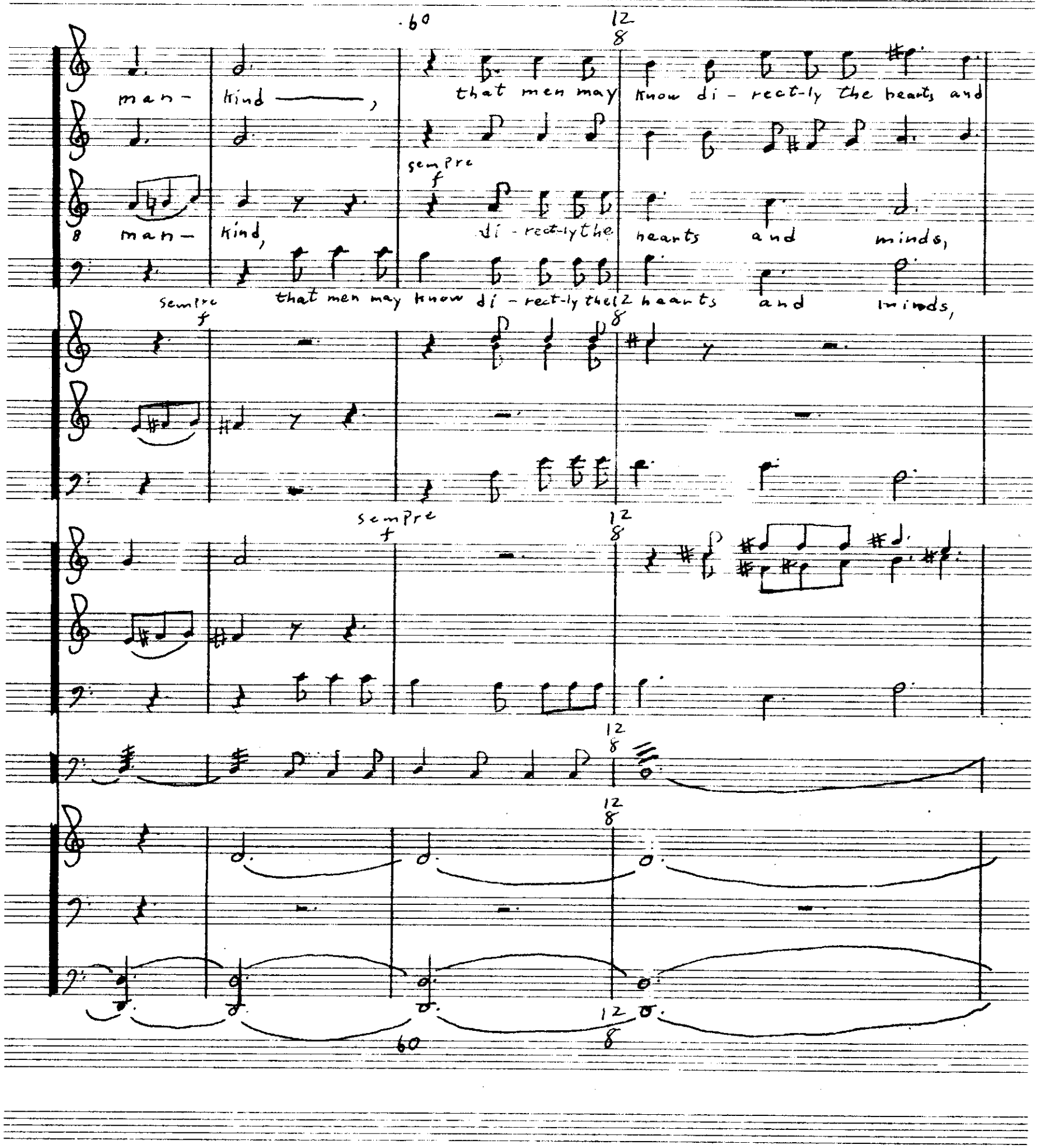
40

rit.


P, subito, Tranquillo, express.
S.
For the king-dom of GOD may come forth from the
A.
For our GOD may come forth from the
T.
For our GOD may come forth from the lov-ing
Organ
P subito legato
45
A Tempo, Primo, Agitato
50
S.
love of man with man.
div.
non div.
A.
love of man with man.
T.
un-ion of man with man.
a Tempo, Primo, Agitato
Tr. I.
Tr. II.
Timpani
Poco rit.
mf
pp
cresc.
mf
A Tempo, Primo, Agitato


out of the ac- cept-ing love of
out of the ac- cept-ing love of


55
others may-be born a new fac-ul-ty for all
oth-ers may-be born a new fac-ul-ty for all
t
f
55


man- kind ——, that men may know di - rect-ly the hearts and
sempre f
man- kind, di - rect-ly the hearts and minds,
sempre f
that men may know di - rect-ly the hearts and minds,
sempre f

minds, of their fel - low men, not by words

of their fel - low men,

not by words nor signs

of their fel - low men,

nor signs nor by ges-tures but e-ven from mind to mind

or by ges-tures but e-ven from mind to mind and from heart

a 2.

rit. Maestoso

ff

and from heart to heart ! Shall we know free-ly one the

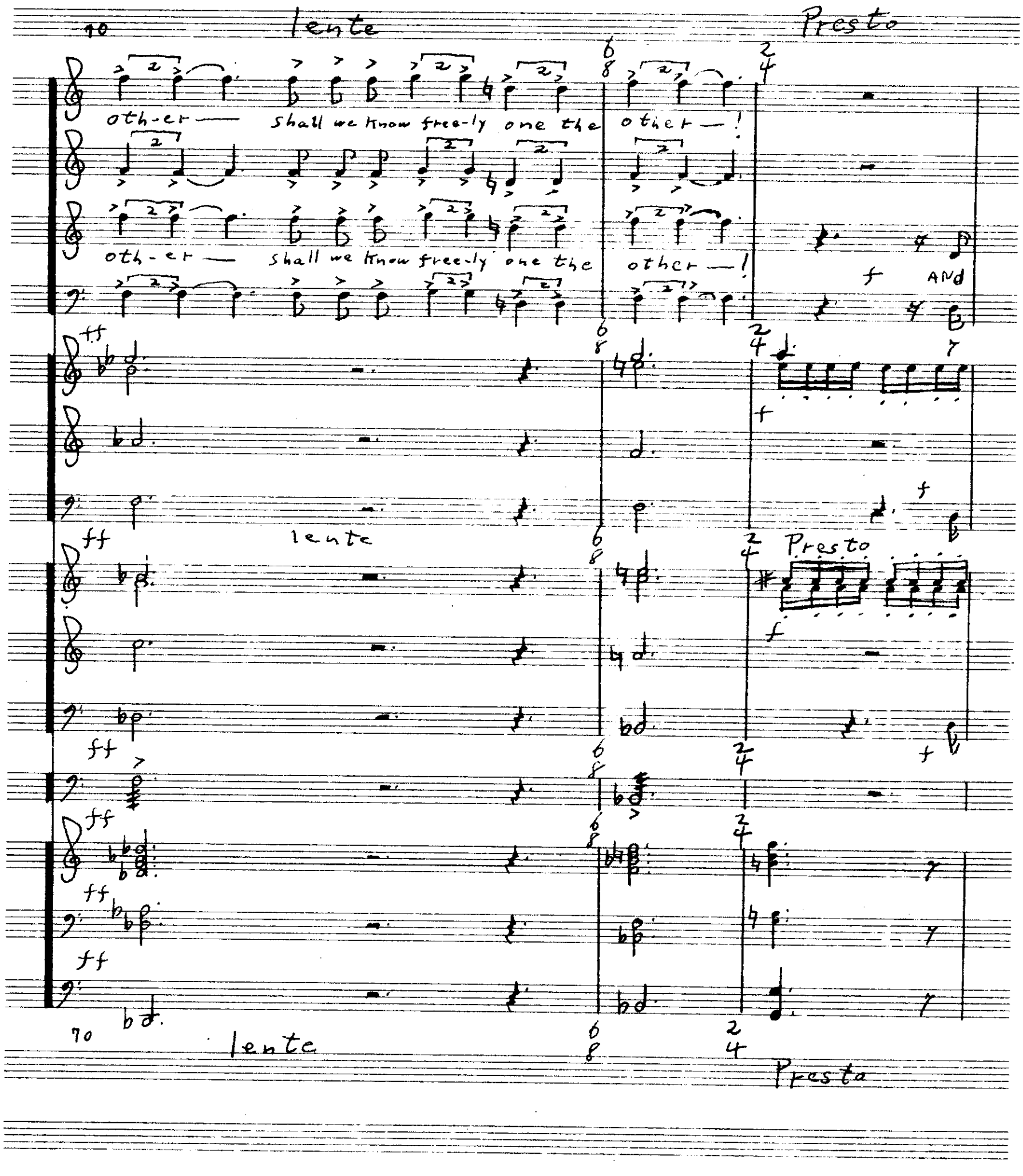
ff

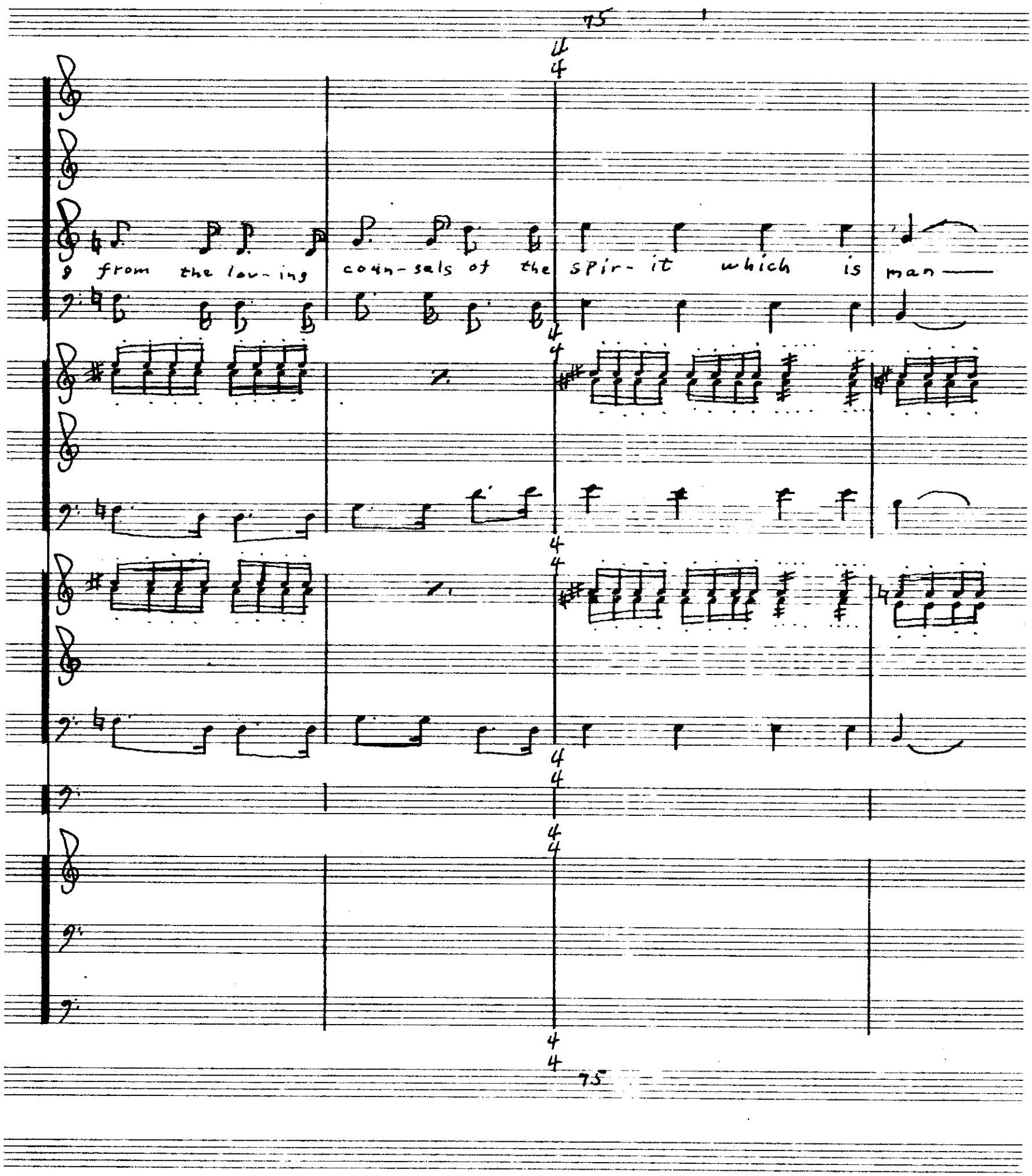
to heart, from mind to heart ! Shall we know free-ly one the

ff

rit. Maestoso

rit Maestoso


lente
Presto
oth-er — shall we know free-ly one the other — !
oth-er — shall we know free-ly one the other — !
AND
lente
Presto
lente
Presto

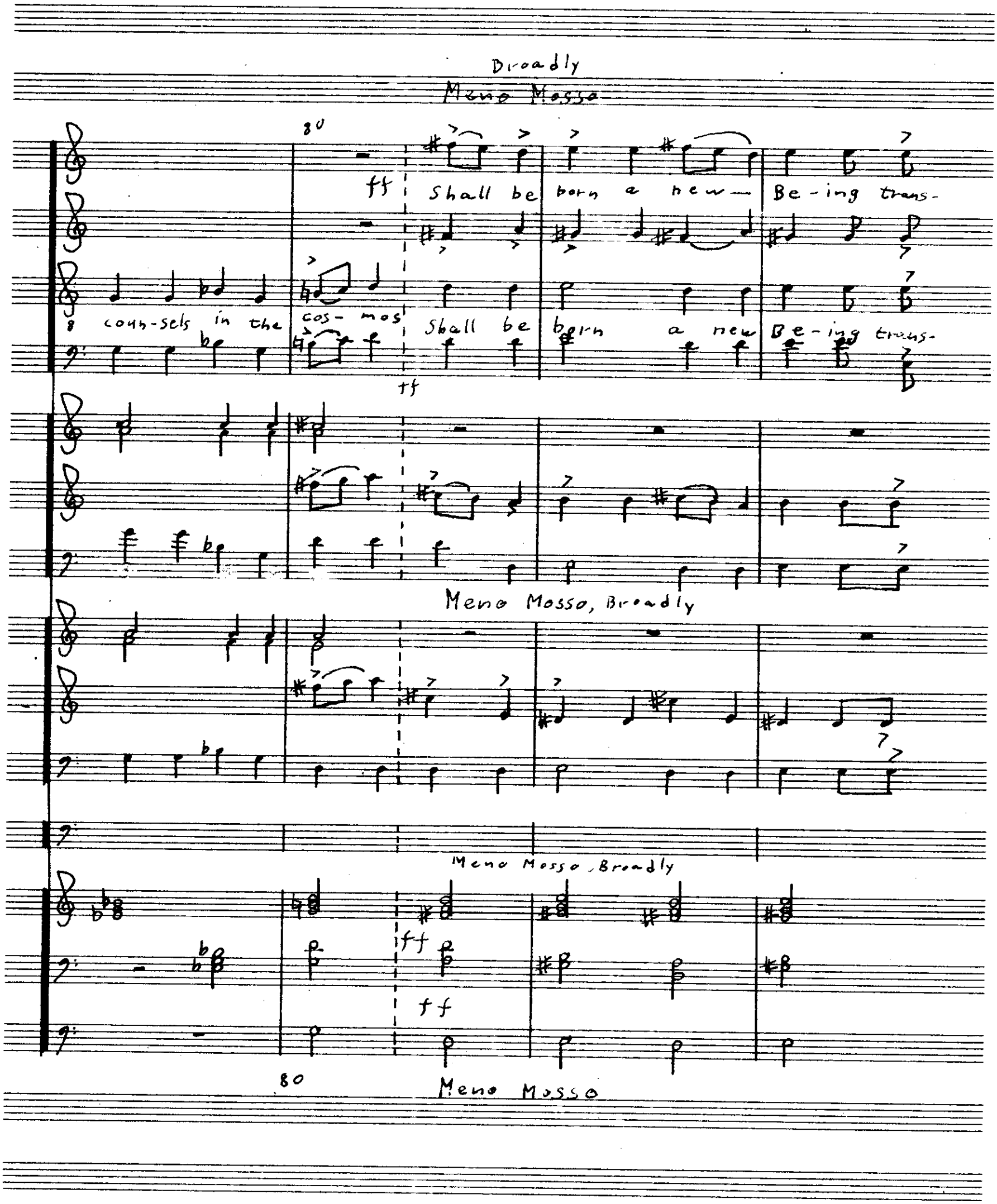

75
from the lov-ing coun-sels of the spir-it which is man—
75

Poco Meno Mosso

and in lov-ing un-ion with all life hold-ing spir-it-ual

Poco Meno Mosso

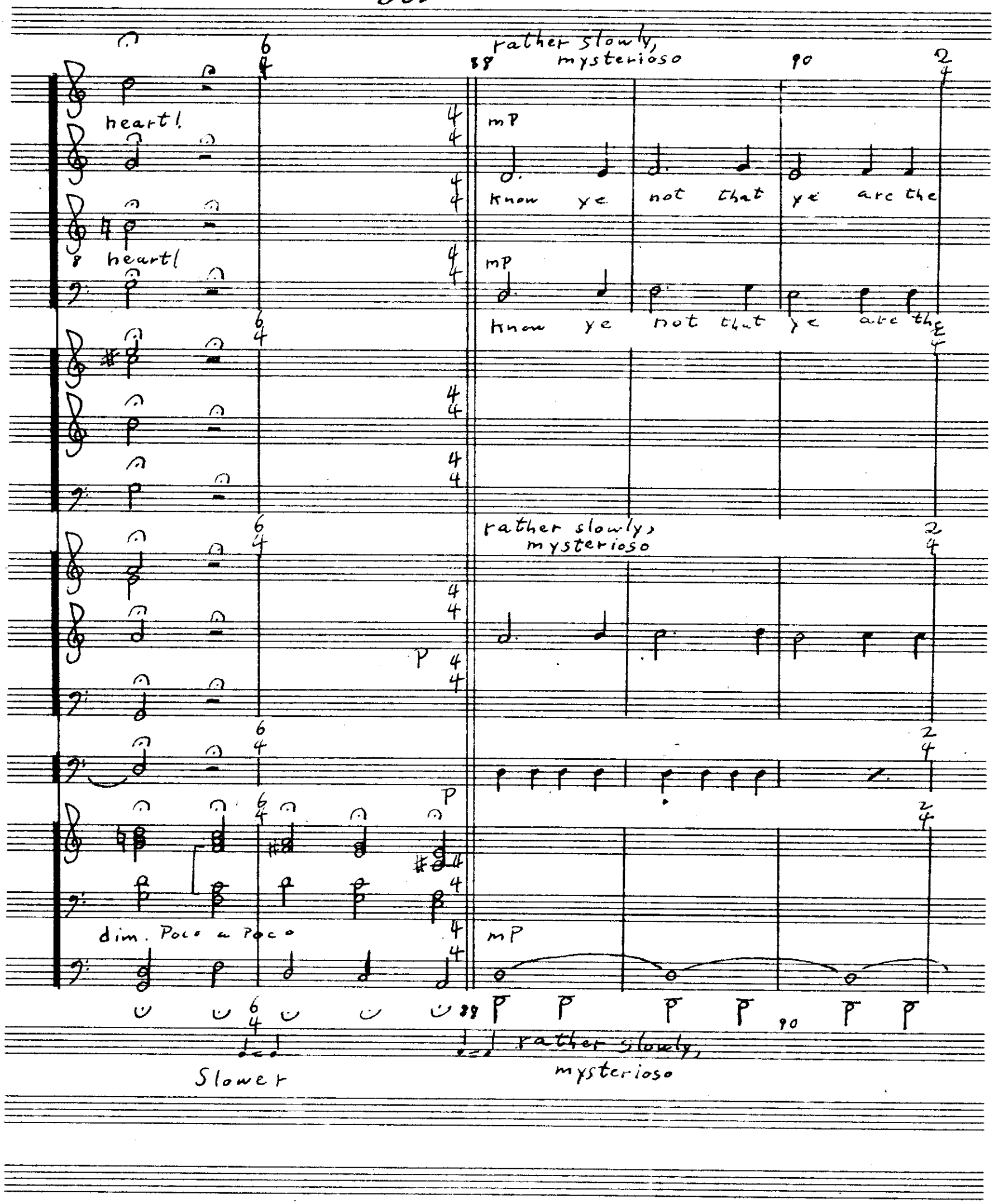
mf cresc.

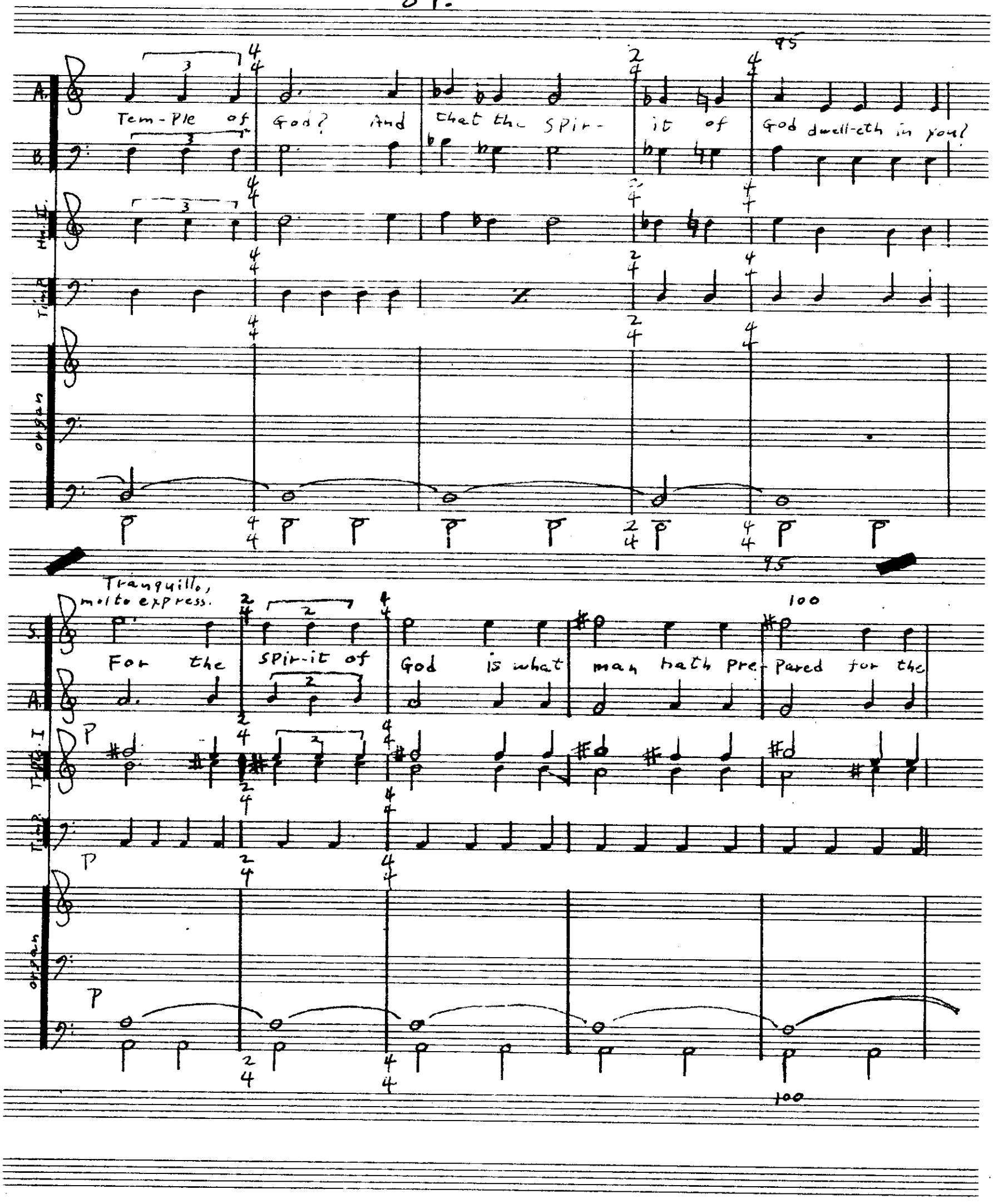

Broadly
Meno Mosso
80
ff
Shall be born a new— Be-ing trans-
coun-sels in the cos- mos
Shall be born a new Be-ing trans-
ff
Meno Mosso, Broadly
Meno Mosso, Broadly
ff
ff
80
Meno Mosso

cend- ing each mind and yet joined with each mind and

cend - ing each mind and yet joined with each mind and

ff


rather slowly, mysterioso
heart!
mp
know ye not that ye are the
heart!
mp
know ye not that ye are the
rather slowly, mysterioso
dim. Poco a Poco
mp
Slower
rather slowly, mysterioso


A.
B.
Hn. II
Timp.
organ
Tem-ple of God? And that the spir-it of God dwell-eth in you?
95
Tranquillo, molto express.
S.
A.
Trpt. I
Timp.
organ
For the spir-it of God is what man hath pre-pared for the
100

88.

div.

unison

P Tranquillo, molto express.

S. God who is at last to be with us

A.

Tr. I

Timp.

div.

For — He hath no

P For — He hath —

dim. PP

104

105

S. bo-dy but thine own, no hands but thy hands,

A. thy bo-dy, thy

T.

rit.

And thine are the

And thine eyes

And thine are the

eyes with which He hath in com-pas-sion to-look out u-pon our world.

are the eyes with which He looks u-pon our world.

eyes with which He looks out u-pon our world.

eyes with which He looks out u-pon our world.

rit.

Quasi recitative, ad lib. Slowly

d = beat

Solo Bass

Such dear-ly be-lov-éd is the vis-ion I give un-to

Organ Pedals

P senza meter

89.

1 solo only

mp Nor is it a vis-ion with-out hope.

1 only

mp thee, nor is it a vis-ion with-out hope.

mf Sempre solo soprano

From the depths of de-

From the depths of de-

115

Sostenuto - Tranquillo

♩= beat again metrically

♩= beat again metrically

-vout me-di- ta-tion and the dil-i-gent prac-tice of the vir-tue

-vout me-di- ta-tion and the dil-i-gent prac-tice of the vir-tue

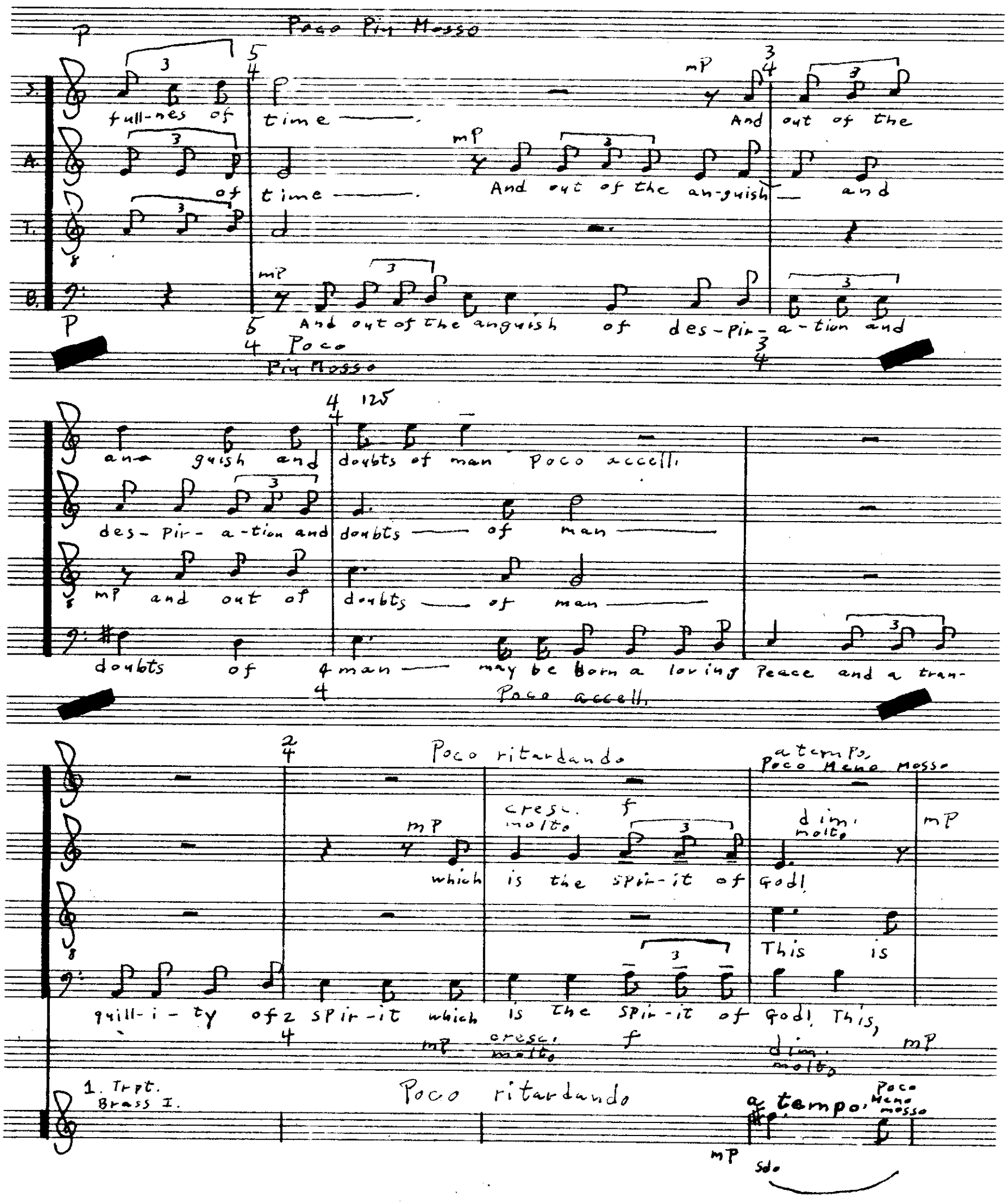
of com- pas-sion, all these things may come to pass in the

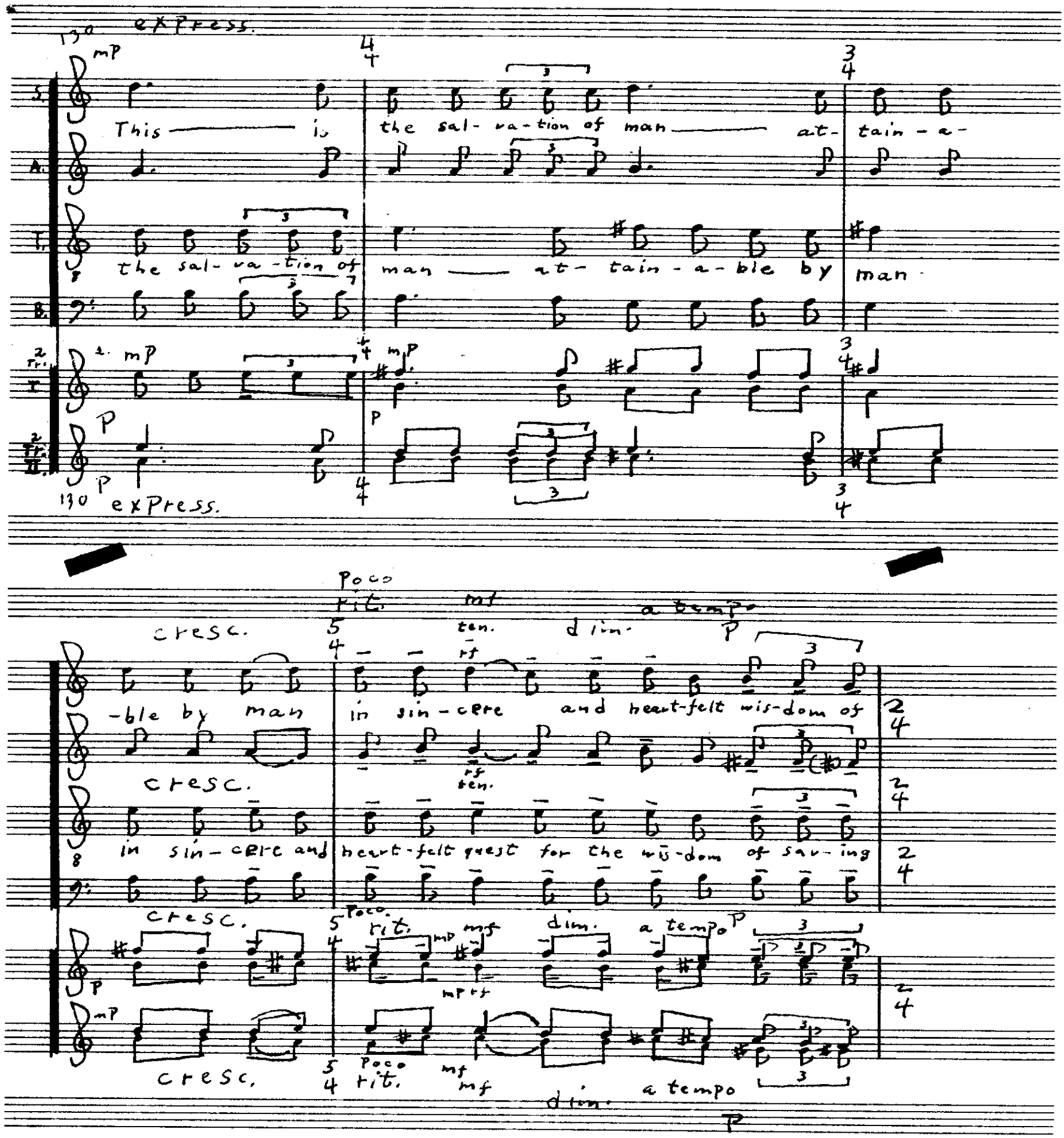
of com- pas-sion, all these things may come to pass in the

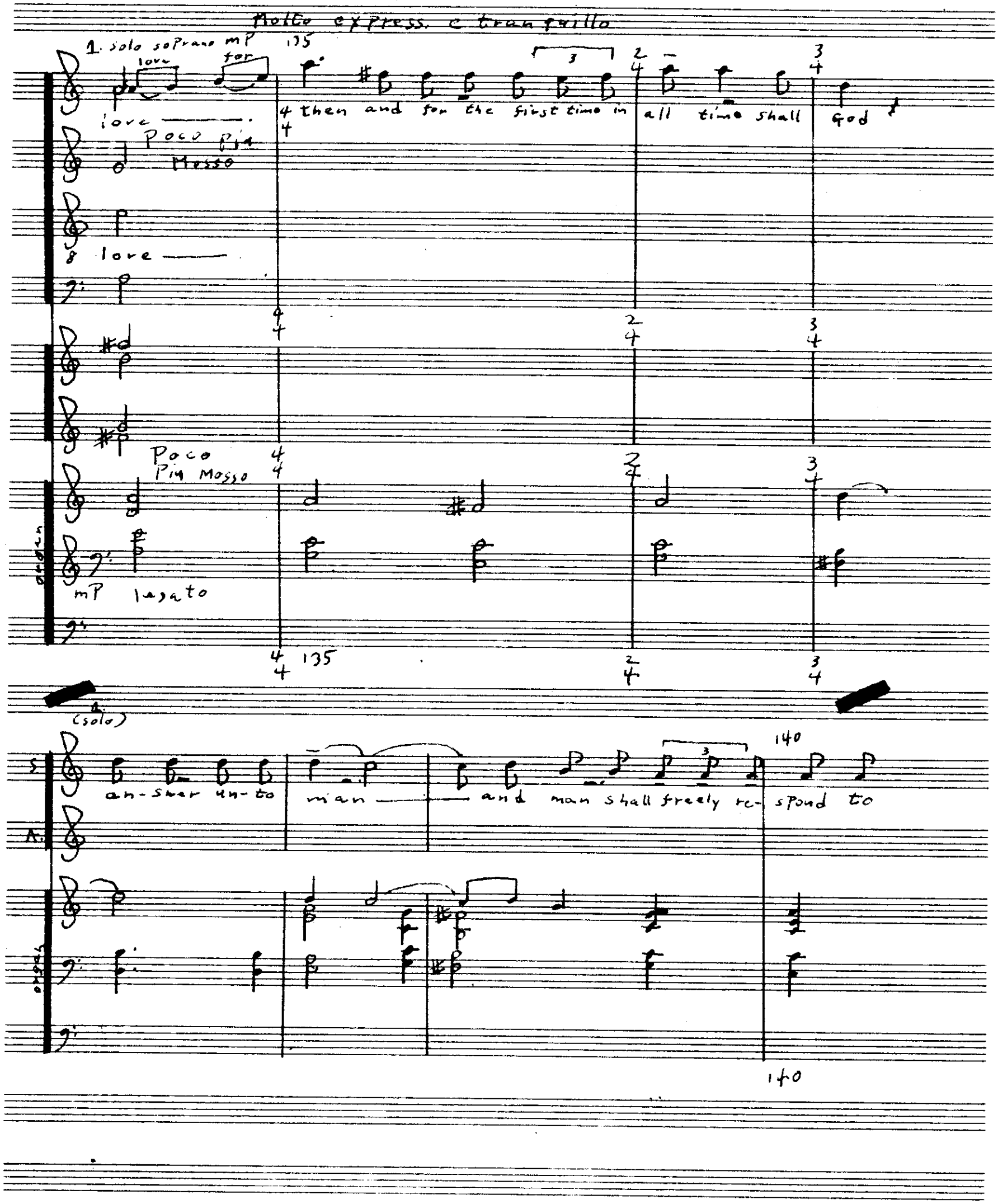
Slower

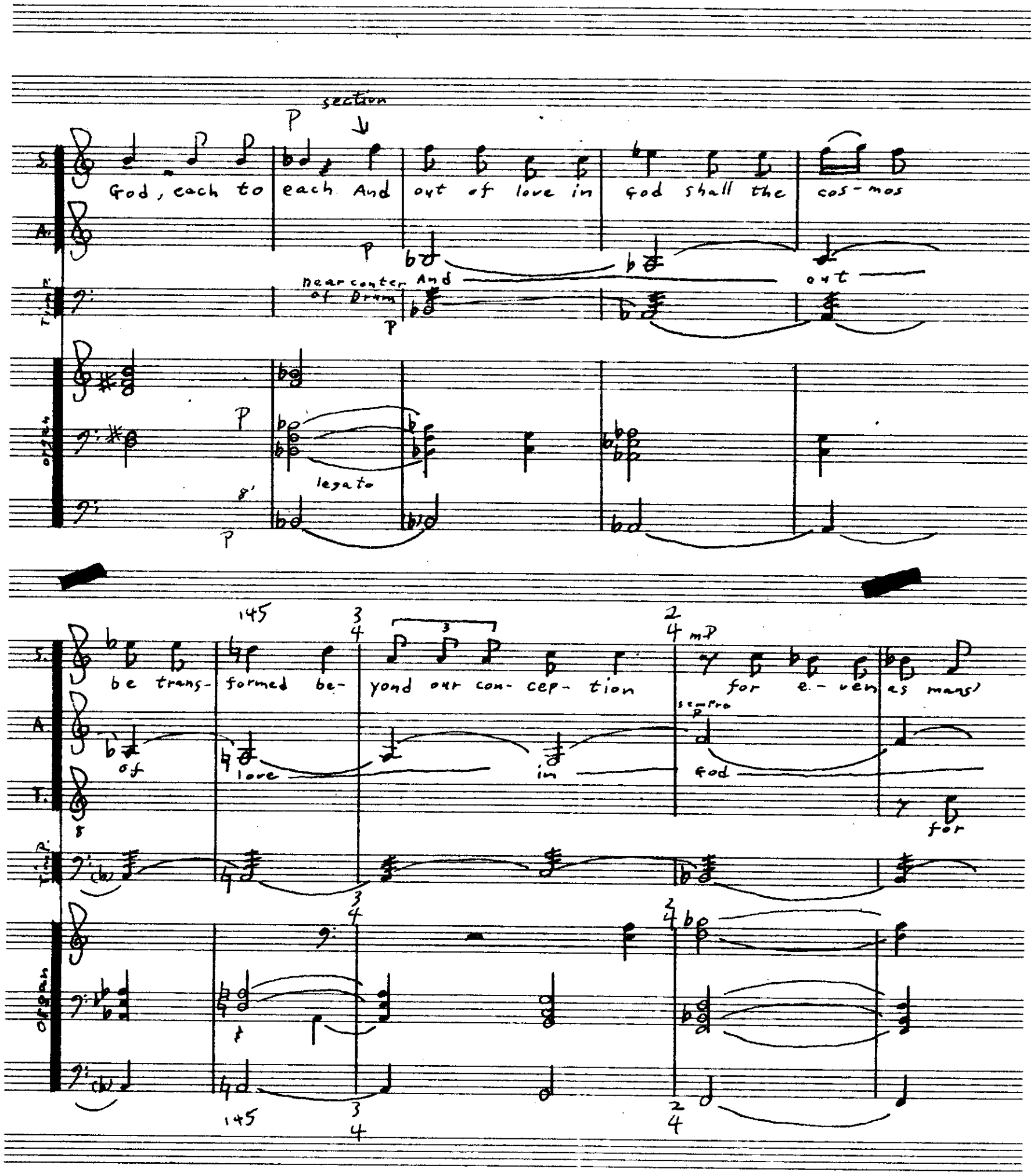
Slower

120


Poco Piu Mosso
S.
A.
T.
B.
full-nes of time
of time
And out of the
And out of the an-guish and
And out of the anguish of des-pir-a-tion and
Poco Piu Mosso
an-guish and doubts of man Poco accell.
des-pir-a-tion and doubts of man
and out of doubts of man
doubts of man may be born a loving Peace and a tran-
Poco accell.
Poco ritardando
a tempo, Poco Meno Mosso
cresc. molto
dim. molto
which is the spir-it of God!
This is
quill-i-ty of spir-it which is the spir-it of God! This,
1. Trpt. Brass I.
Poco ritardando
a tempo, Poco Meno mosso
Solo


130 express.
mp
S.
This is the sal-va-tion of man at-tain-a-
A.
T.
the sal-va-tion of man at-tain-a-ble by man
B.
2 Tr. I
2 Tr. II
mp
p
130 express.
cresc.
Poco rit.
mf
ten.
dim.
a tempo
p
-ble by man in sin-cere and heart-felt wis-dom of
cresc.
in sin-cere and heart-felt quest for the wis-dom of sav-ing
cresc.
Poco rit.
mf
dim.
a tempo
p
cresc.
Poco rit.
mf
dim.
a tempo
p


Molto express. e tranquillo
1. solo soprano mp
love for
love
then and for the first time in all time shall God
Poco Più Mosso
8 love
Poco Più Mosso
mp legato
(solo)
S.
A.
an-swer un-to man and man shall freely re-spond to
140


section
S.
A.
T.
Timp.
Organ
God, each to each And out of love in God shall the cos-mos
near center of Drum
And out
legato
8'
be trans-formed be-yond our con-cep-tion for e-ven as mans'
of love in God
sempre p
for
145
3/4
2/4
mP

150

S. mind trans- cend-ed the old laws of na-ture and trans-

A. Shall the cos- mos be trans-

T. e-ven as mans' mind transcended the old laws of na-ture

B.

150

Poco Meno Mosso

S. formed the face of the earth, So ver-i-ly Shall God's Mind,

A. formed So ver-i-ly mp Shall God's Mind,

T. and trans-formed the face of the earth, So ver-i-ly mp Shall God's Mind,

B. So ver-i-ly Shall God's Mind,

155

trans- form the en-tire work-ings of the un-i-verse and the laws of

trans- form the en-tire work-ings of the un-i-verse and the laws of

trans- form the en-tire work-ings of the un-i-verse and the laws of

trans- form the en-tire work-ings of the un-i-verse and the laws of

Bass I.

Bass II.

155

cresc. f mf

mat-ter shall be trans- cend-ed by the laws of spir-it —! And the

mat-ter shall be trans- cend-ed by the laws of spir-it —! And the

mat-ter shall be trans- cend-ed by the laws of spir-it —! And the

mat-ter shall be trans- cend-ed by the laws of spir-it —!

cresc. mf

cresc. f mf

cresc. f

cresc. f mf

cresc. f mf

160

cresc.

cos-mos will move in un-der- stand-ing and love, grow-ing in strength,

cos-mos will move in un-der- stand-ing and love, grow-ing in strength,

cos-mos will move in un- stand- ing and love, grow-ing, in strength,

grow-ing, in strength,

cresc.

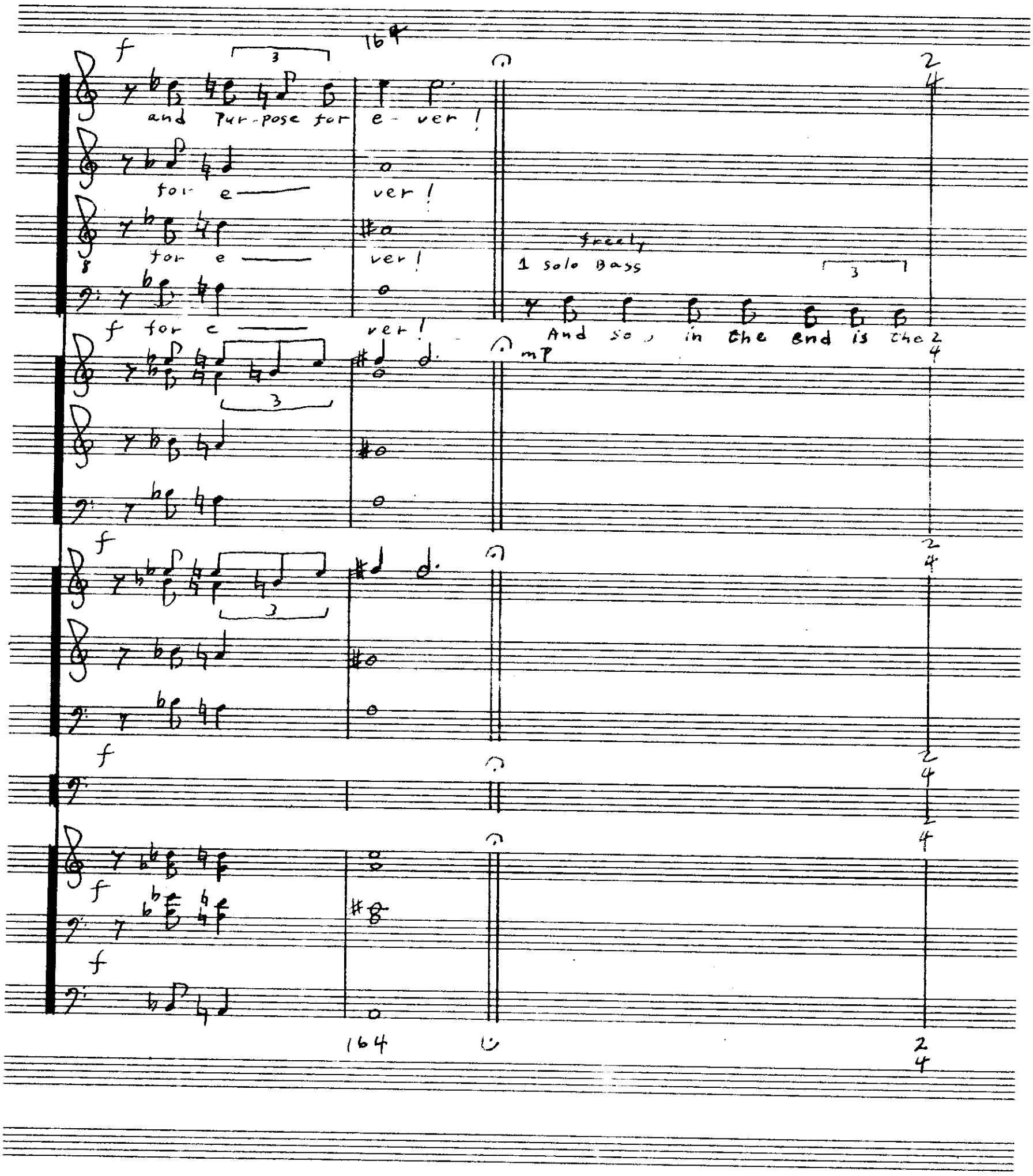
cresc.

cresc.

cresc.

cresc.

160


f
and Pur-pose for e-ver!
for e ver!
for e ver!
for e ver!
freely
1 solo Bass
And so, in the end is the
mp
f
f
f
f
164

word, and the word is with God and the word is God. The same

P rf

P

P

2 vietly

170

p The same is in the end with GOD.

p The same is in the end with GOD.

p section The same is in the end with GOD.

is in the end with God. The same is in the end with GOD.

p

p

2 vietly

p

p

p

p

2 vietly

170

R. Frost

may, 1957
Denton, Texas